ORGAN 14.

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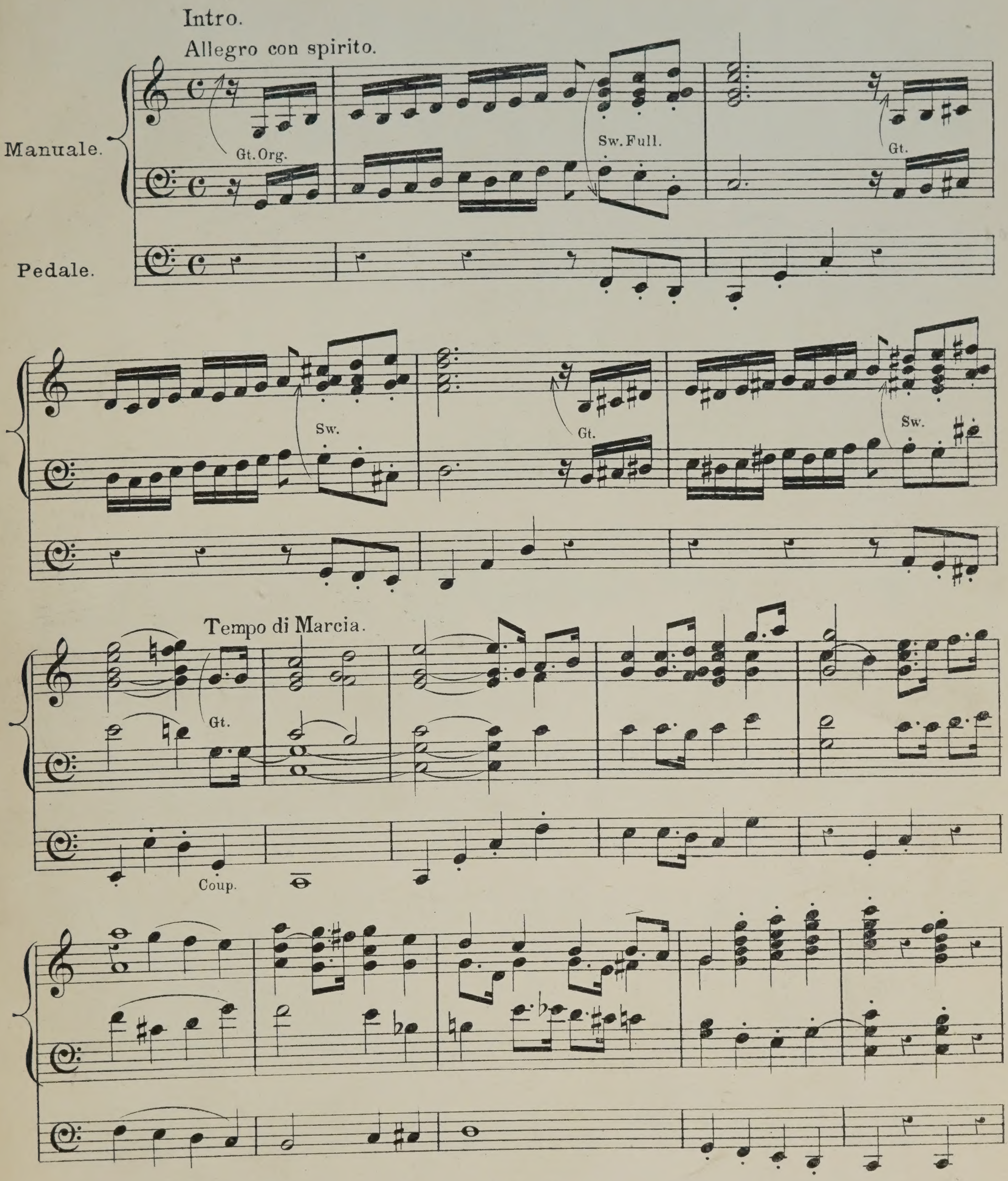
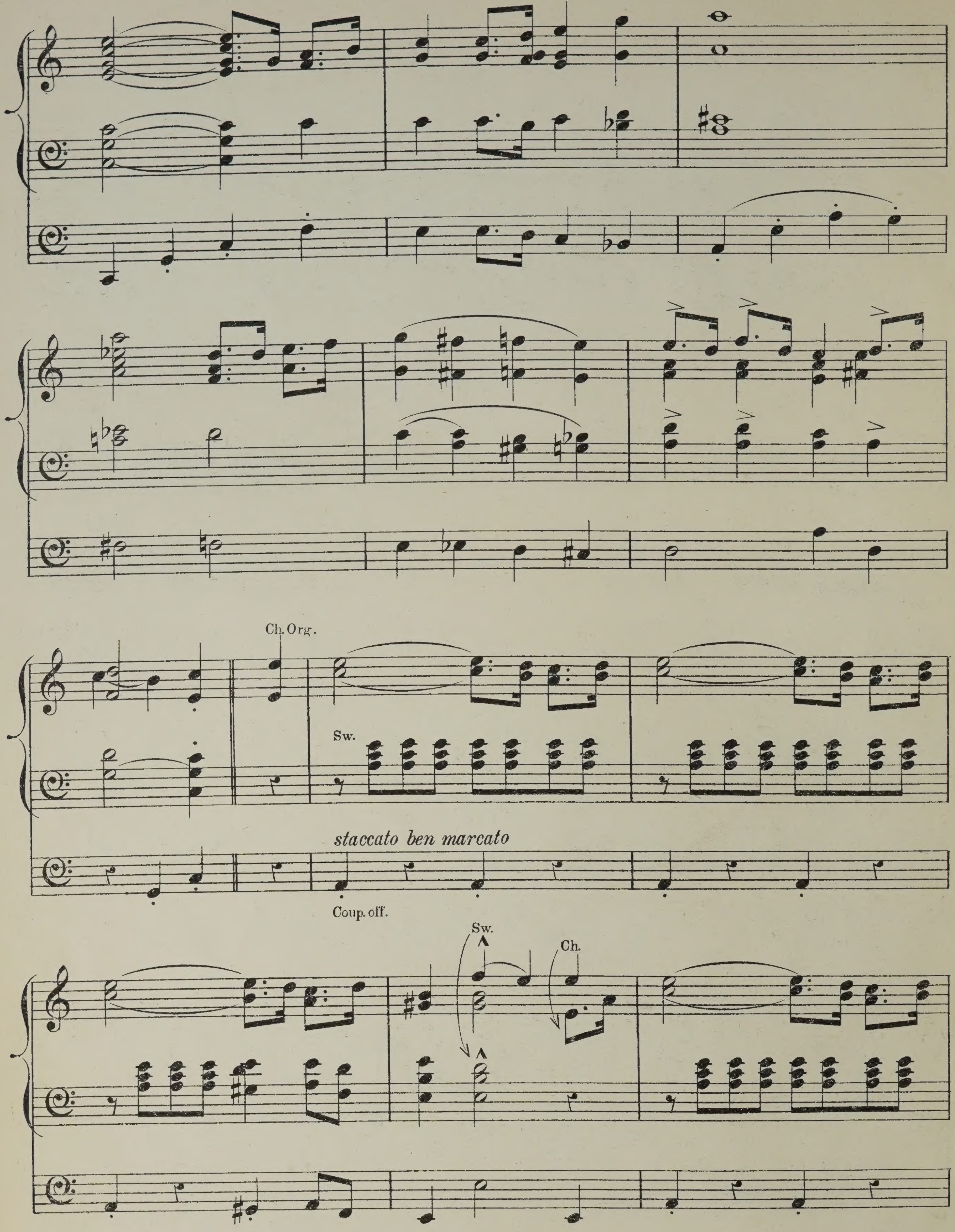
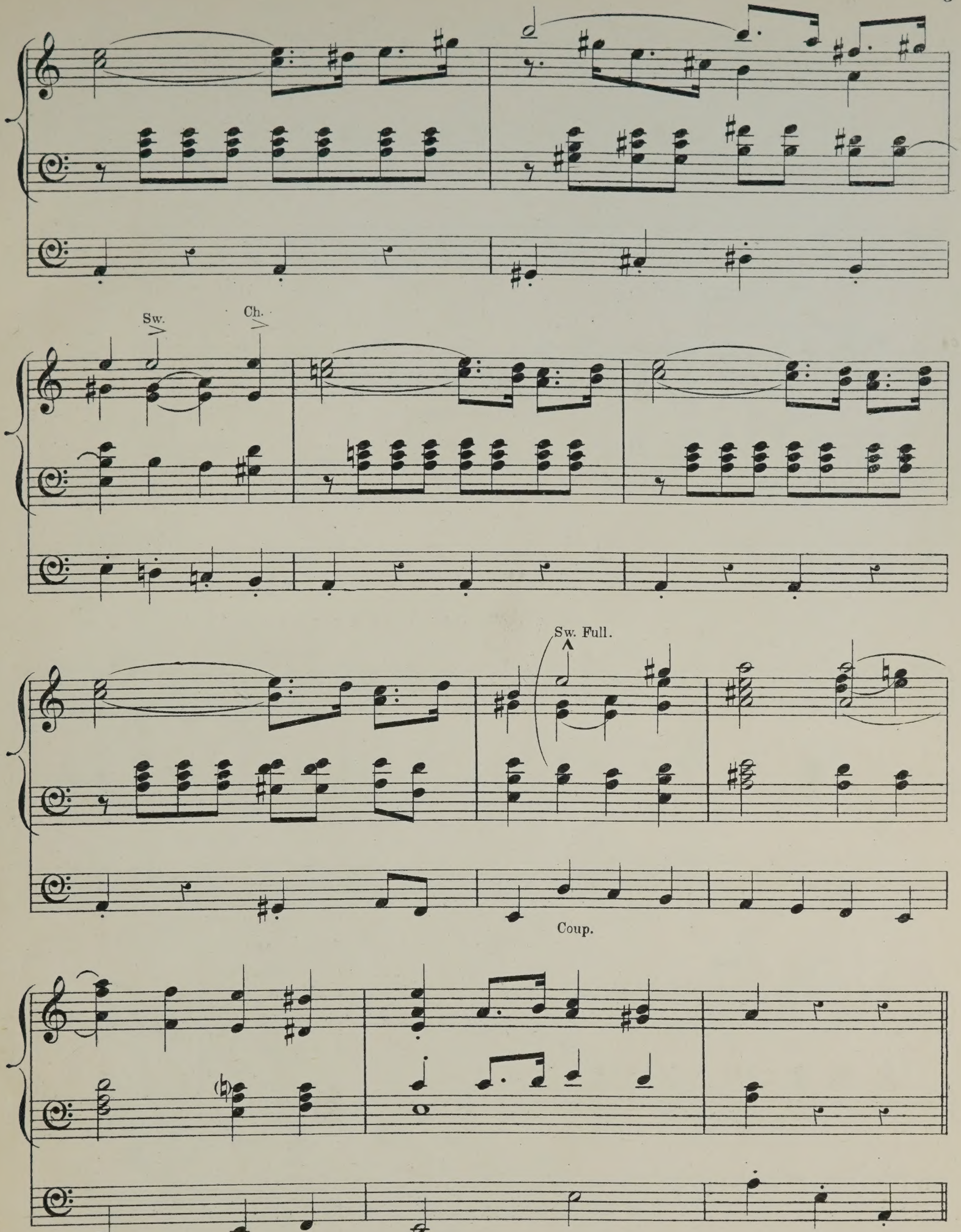
EDMUND WORRALL, 121 AND 123, EDMUND STREET, BIRMINGHAM.

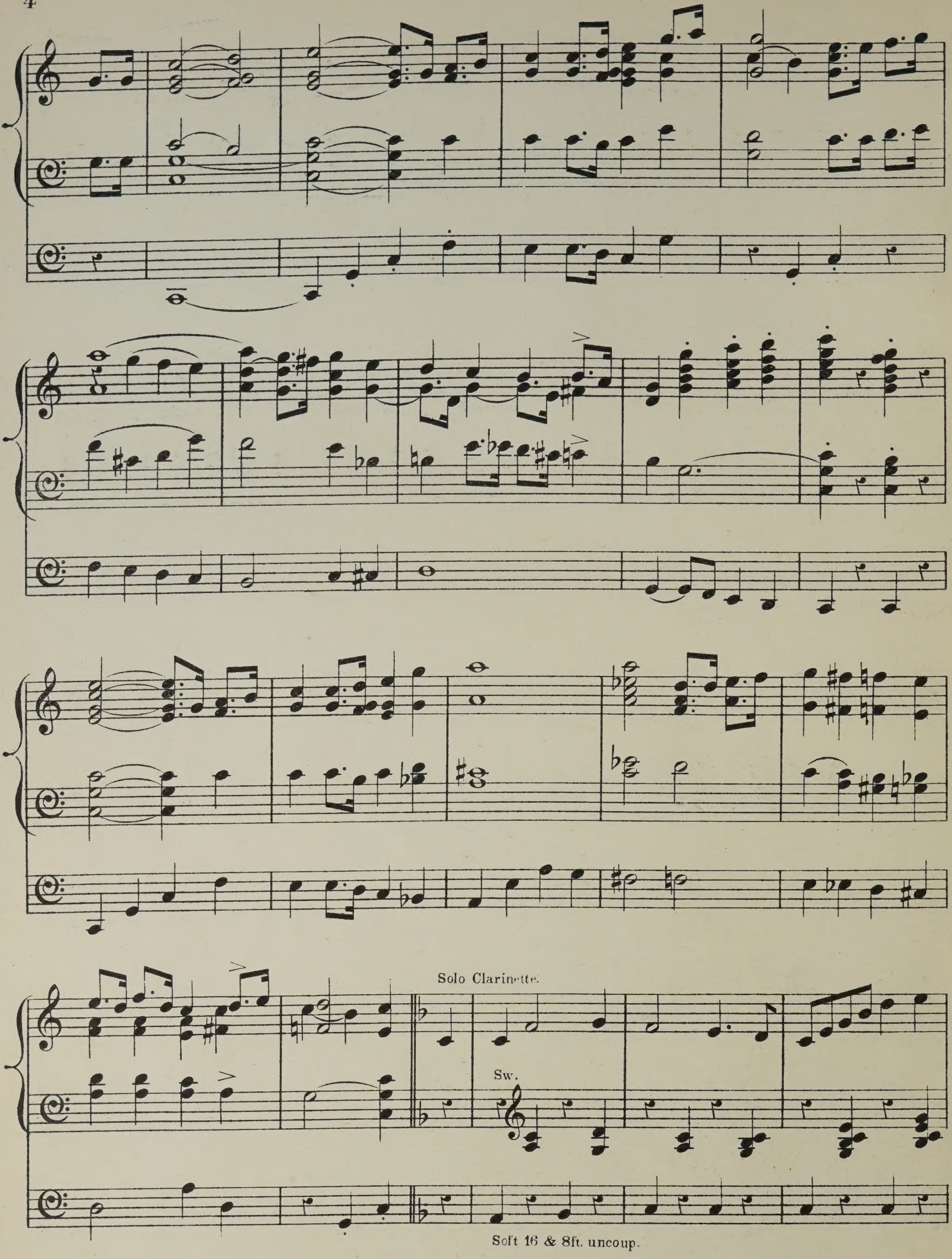
Grand Processional March.

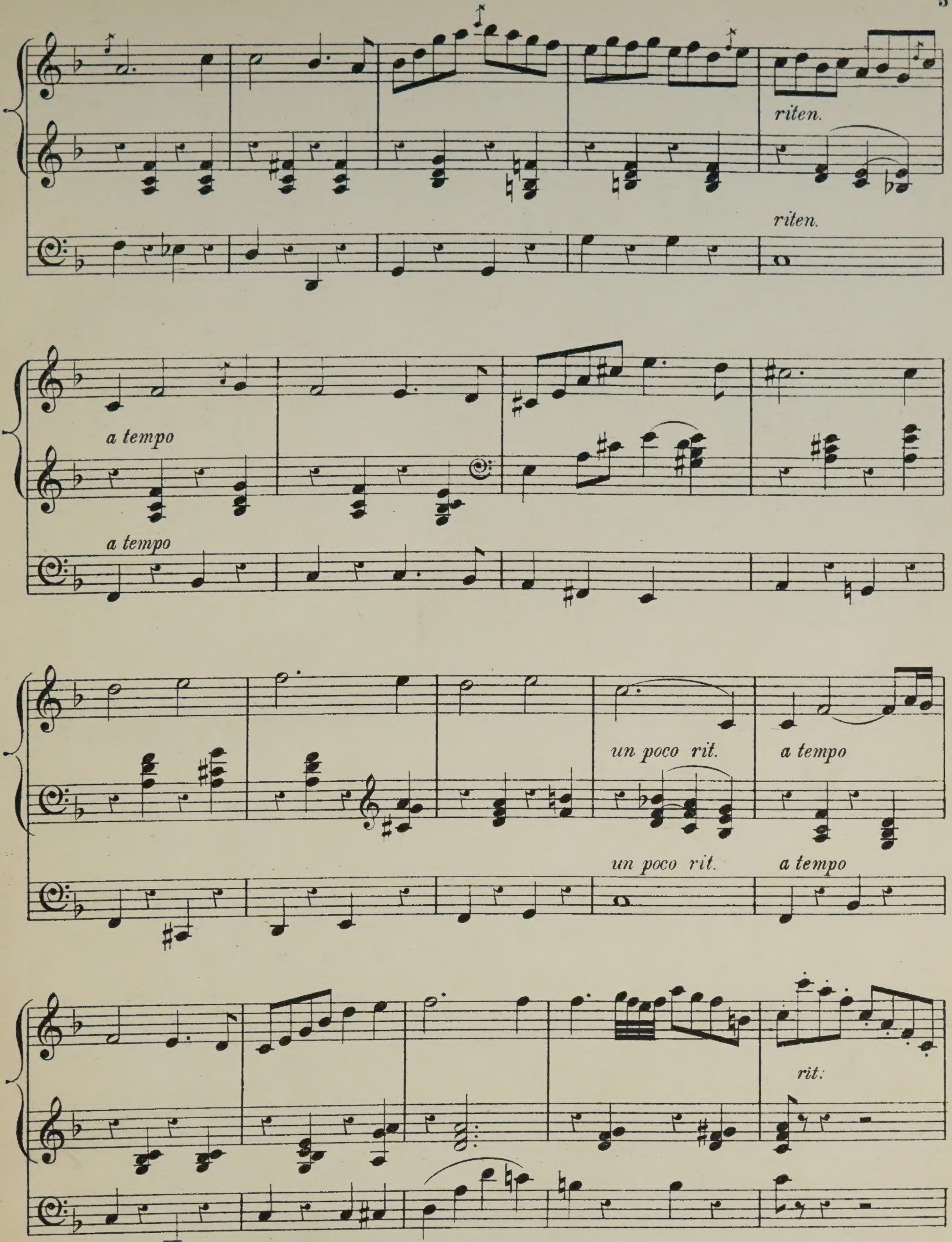
EMIL BERNHARDT.

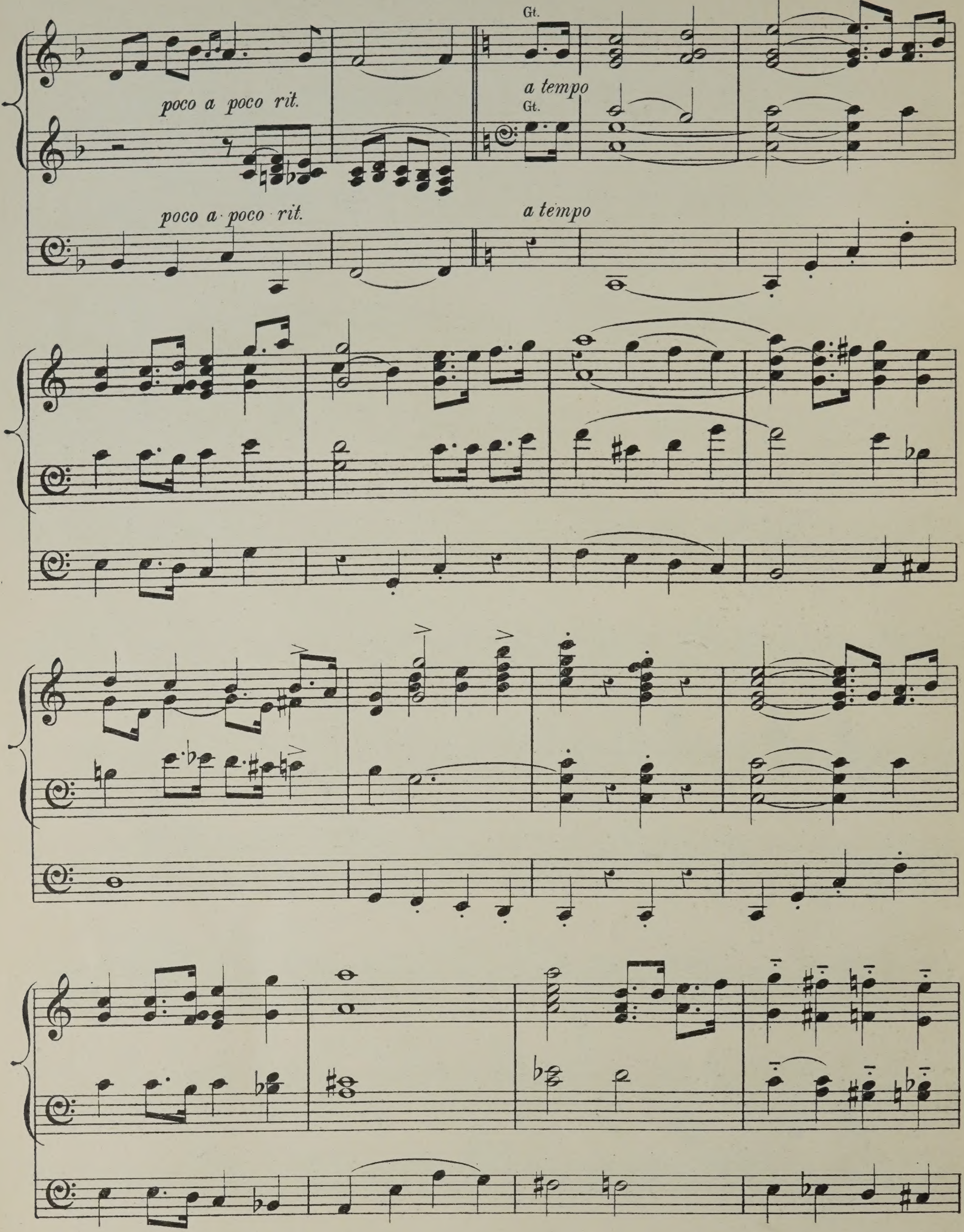

Intro.
Allegro con spirito.
Manuale.
Pedale.
Gt. Org.
Sw. Full.
Gt.
Sw.
Gt.
Sw.
Tempo di Marcia.
Gt.
Coup.

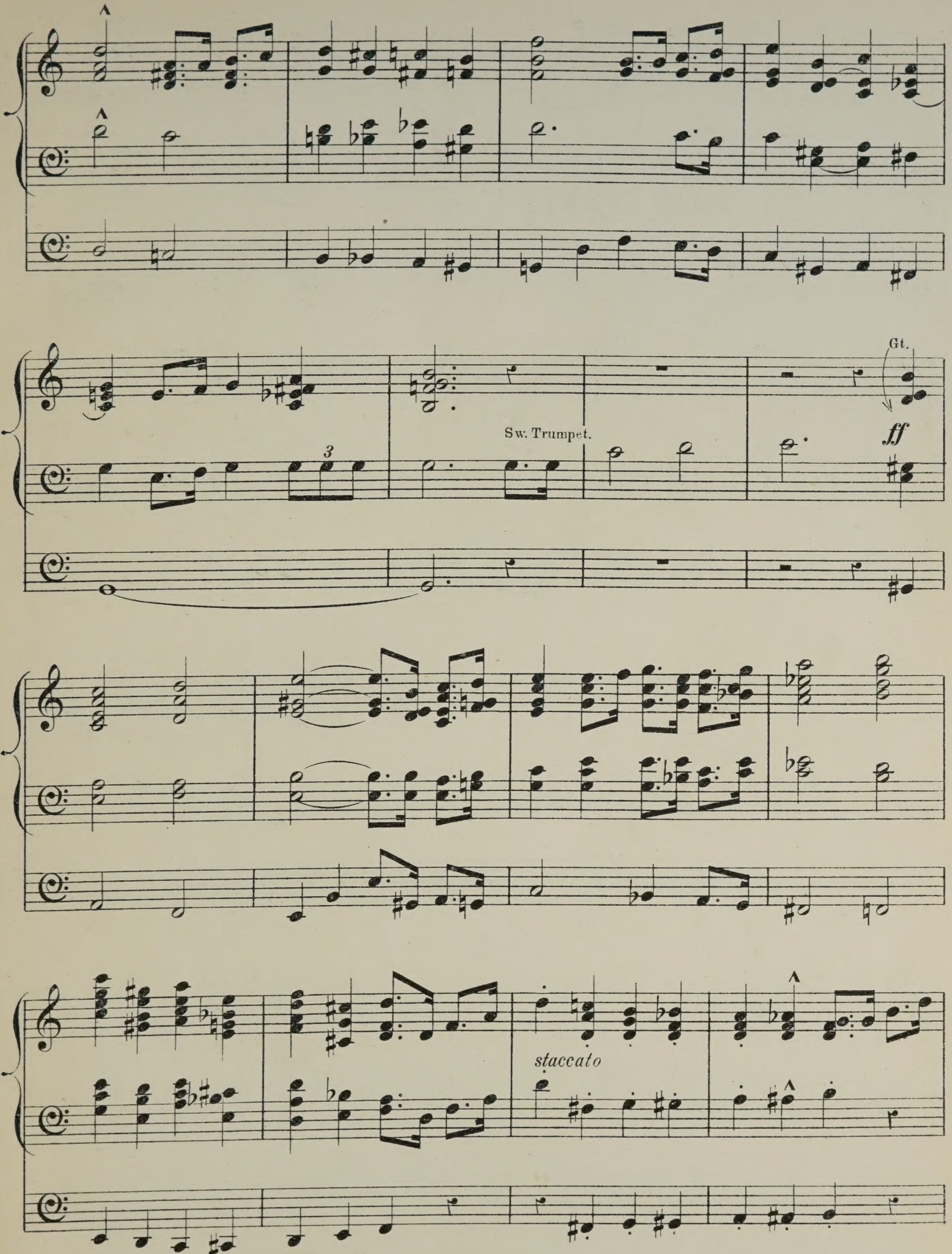

Ch. Org.
Sw.
staccato ben marcato
Coup. off.
Sw.
Ch.

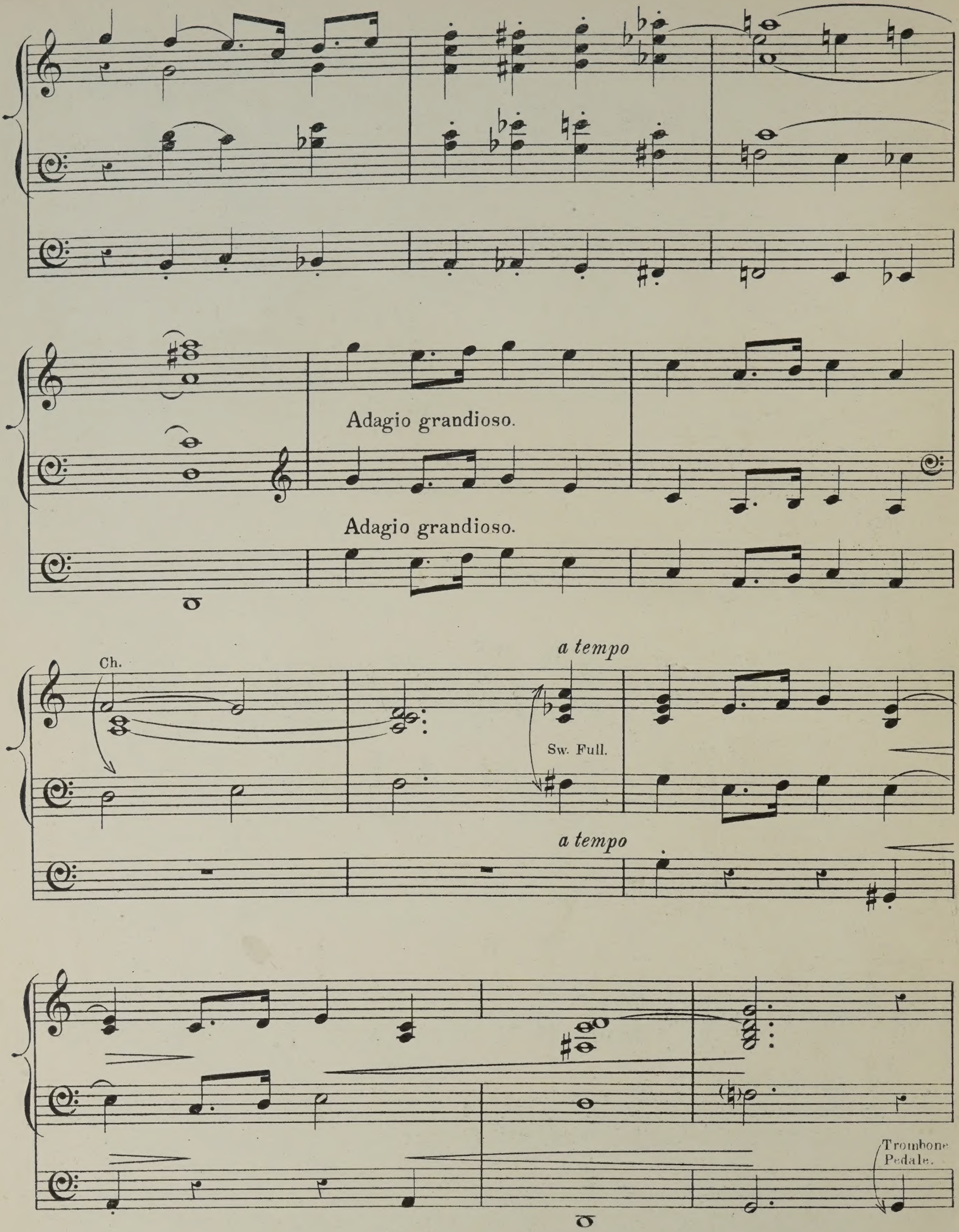

Sw.
Ch.
Sw. Full.
Coup.

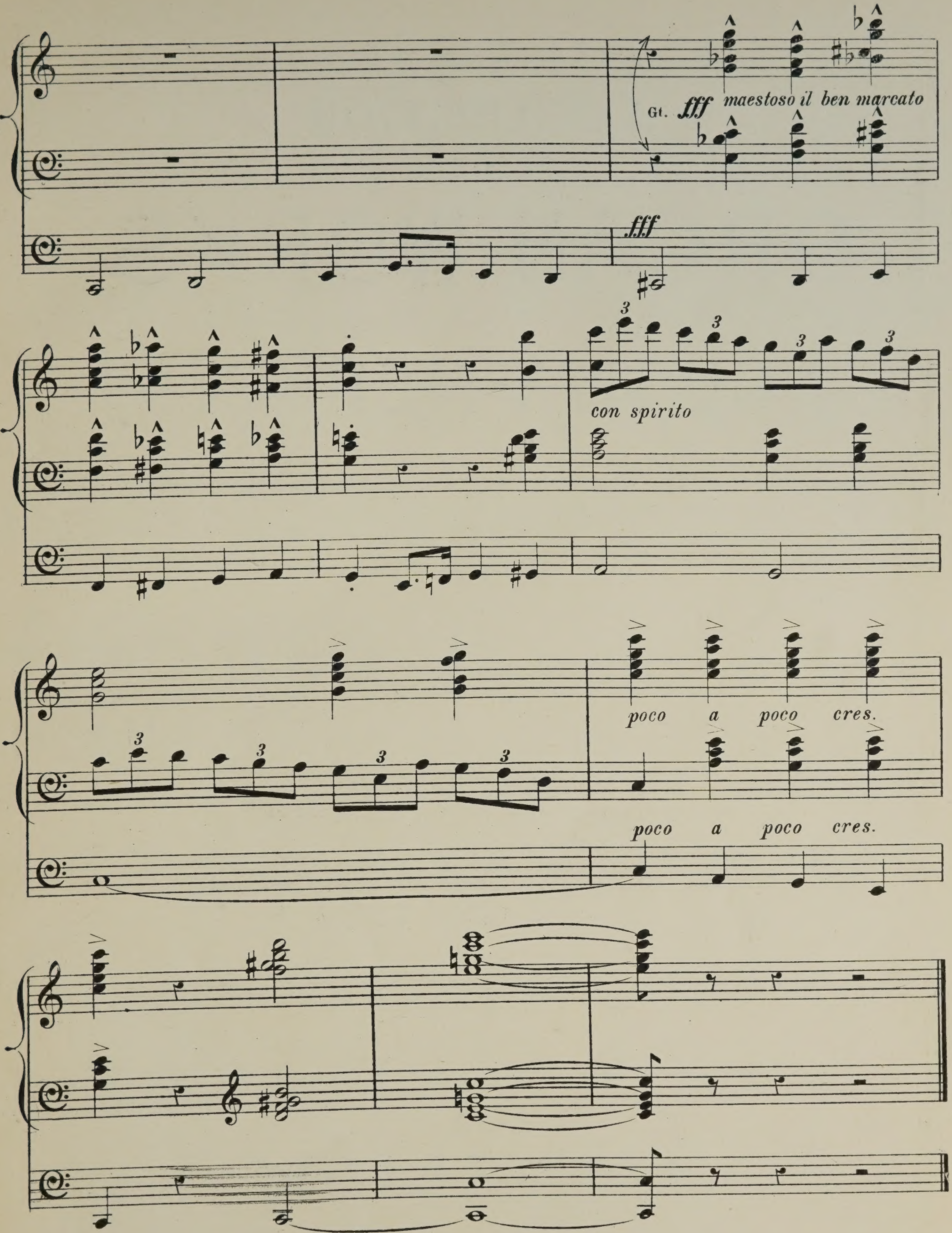

Solo Clarinette.
Sw.
Soft 16 & 8ft. uncoup.


riten.
riten.
a tempo
a tempo
un poco rit.
a tempo
un poco rit.
a tempo
rit:


Gt.
poco a poco rit.
a tempo
Gt.
poco a poco rit.
a tempo


3
Sw. Trumpet.
Gt.
ff
staccato


Adagio grandioso.
Adagio grandioso.
Ch.
a tempo
Sw. Full.
a tempo
Trombone
Pedale.


Gt. fff maestoso il ben marcato
fff
con spirito
poco a poco cres.
poco a poco cres.

A SELECTION
FROM THE
ORGAN WORKS
OF
GUSTAV MERKEL

1. THREE EASY PRELUDES FOR 2 MANUALS	3. 0	2. THREE EASY PRELUDES FOR 1 & 2 MANUALS	3. 0
3. THREE EASY PRELUDES FOR 2 MANUALS	3. 0	4. FUGUE IN G	3. 0
5. DOUBLE FUGUE IN D MINOR	3. 0	6. FUGUE IN G MINOR	2. 6
7. FANTASIA IN C	3. 0	8. ANDANTE IN F	2. 0
9. FUGUE IN C	2. 6		

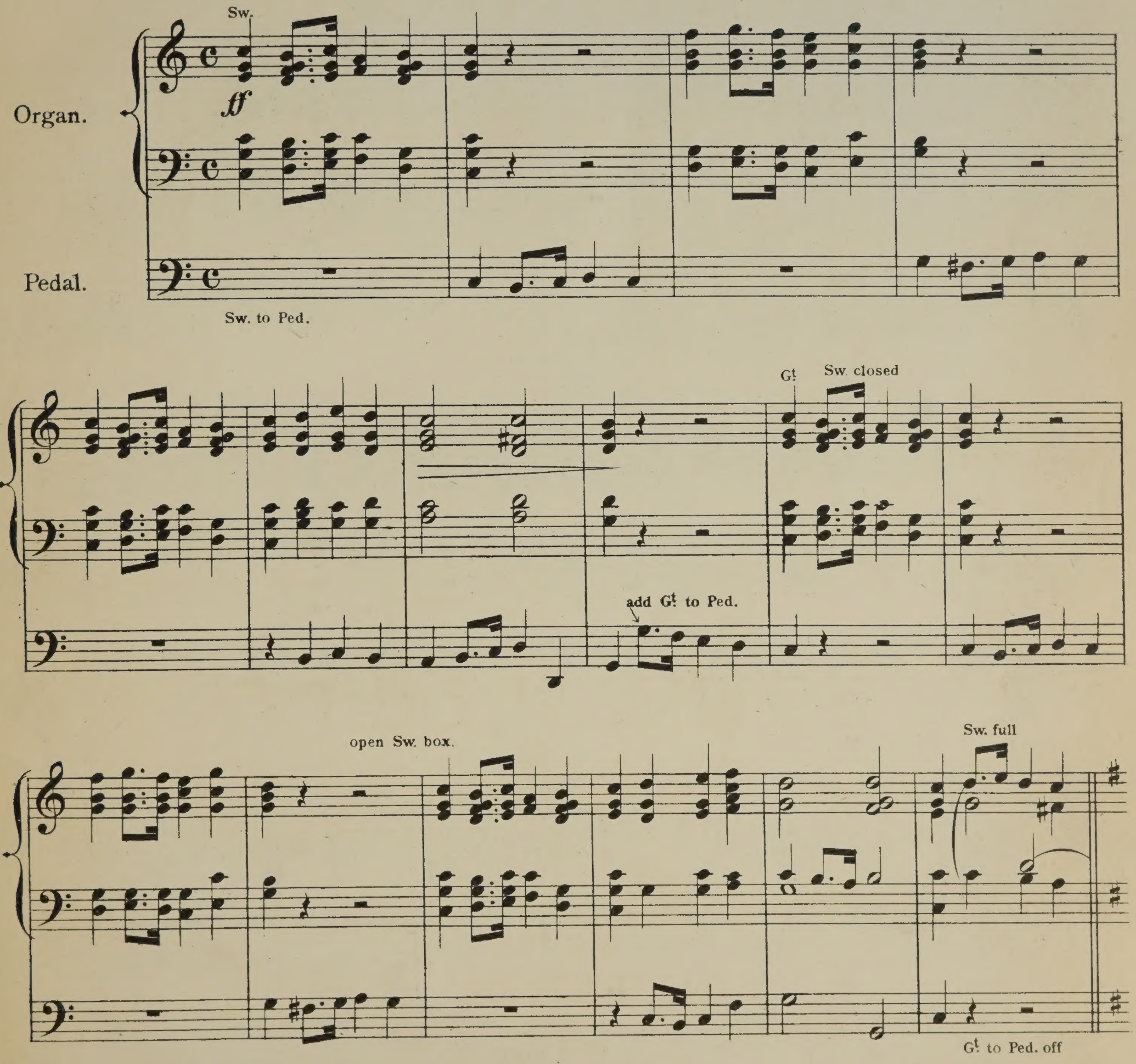
EDITED & ADAPTED TO ENGLISH ORGANS
by
EDWIN M. LOTT
ORGANIST OF ST SEPULCHRE, LONDON.

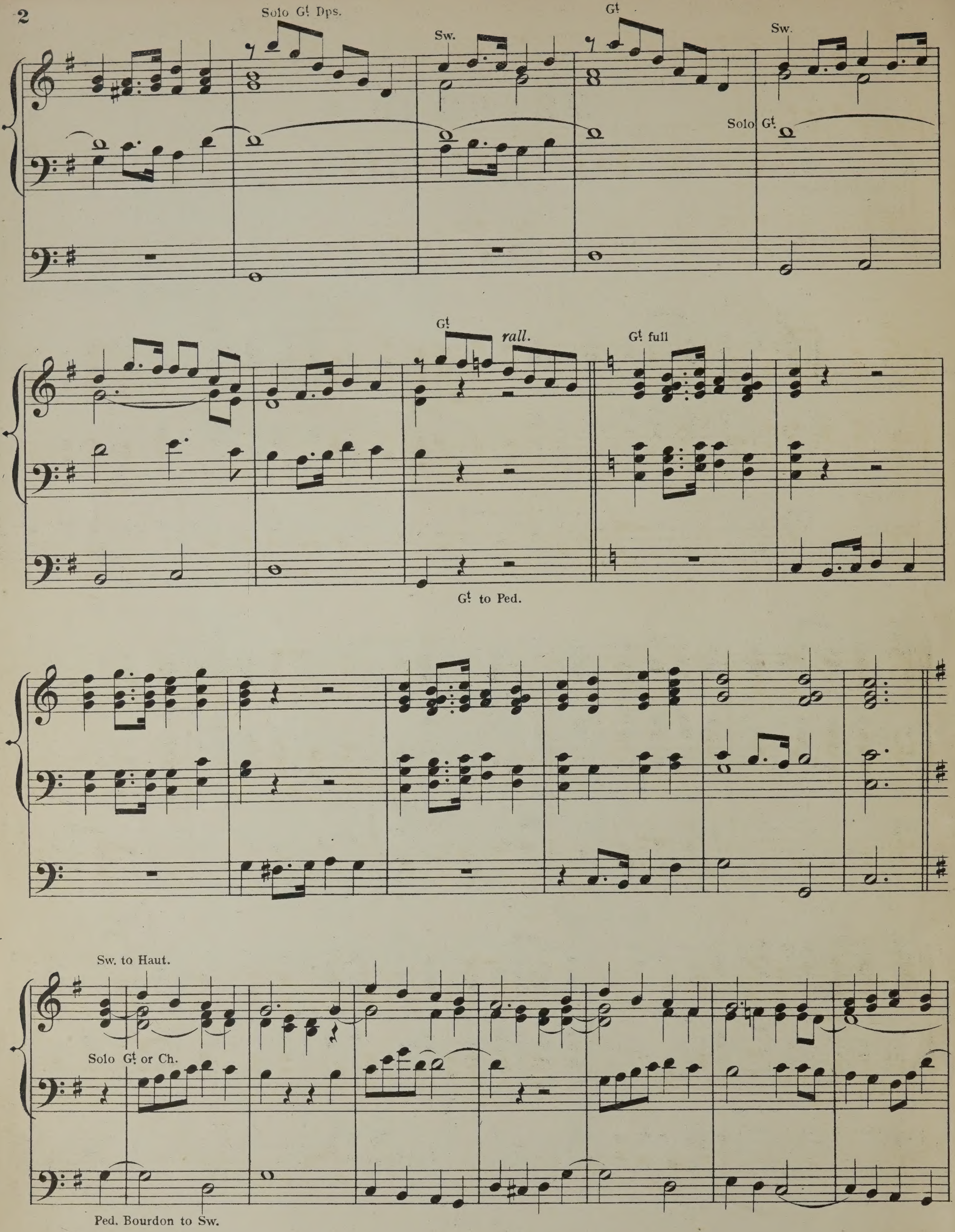
LONDON
LEONARD & Co
311, OXFORD STREET, W.

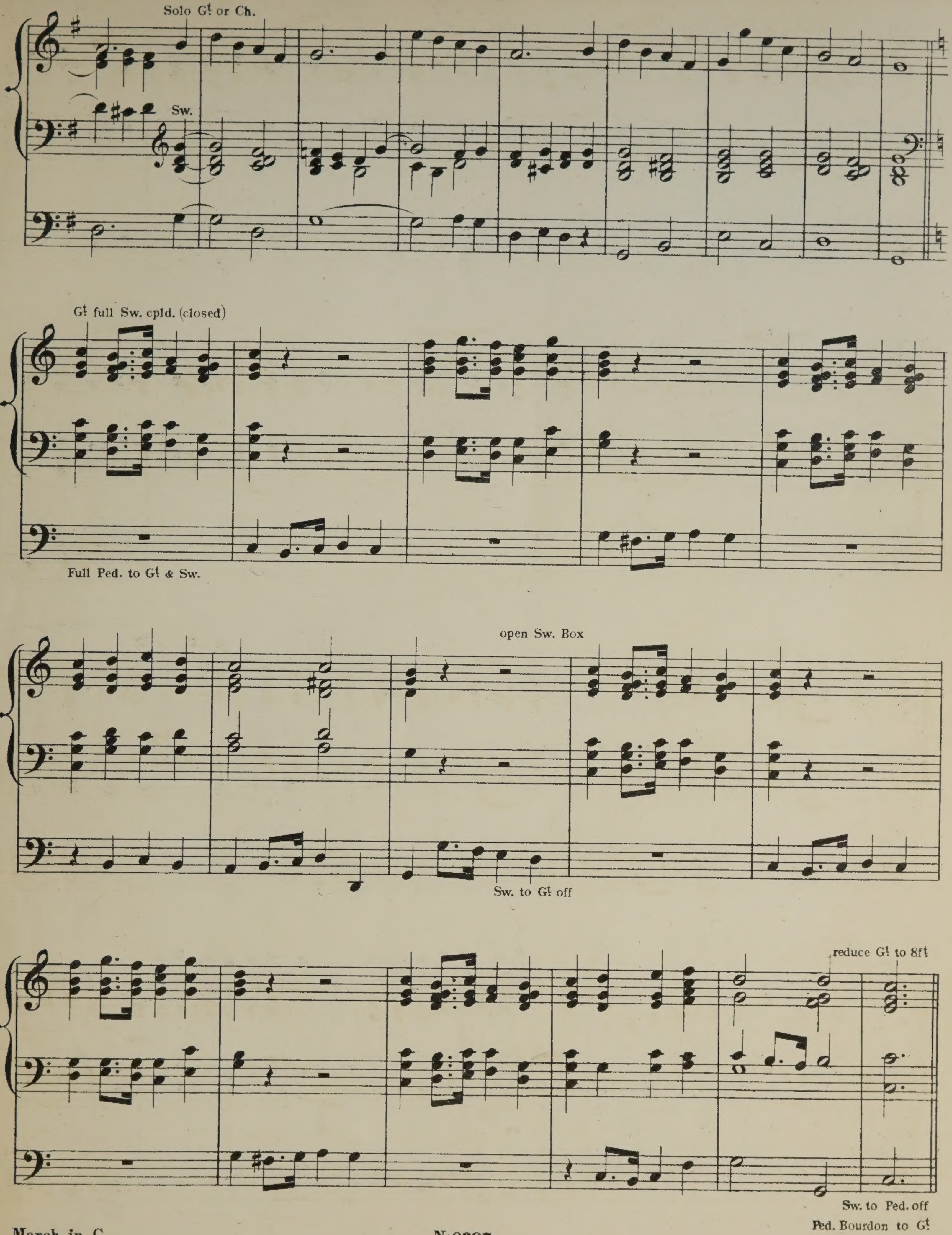
MARCH IN G.

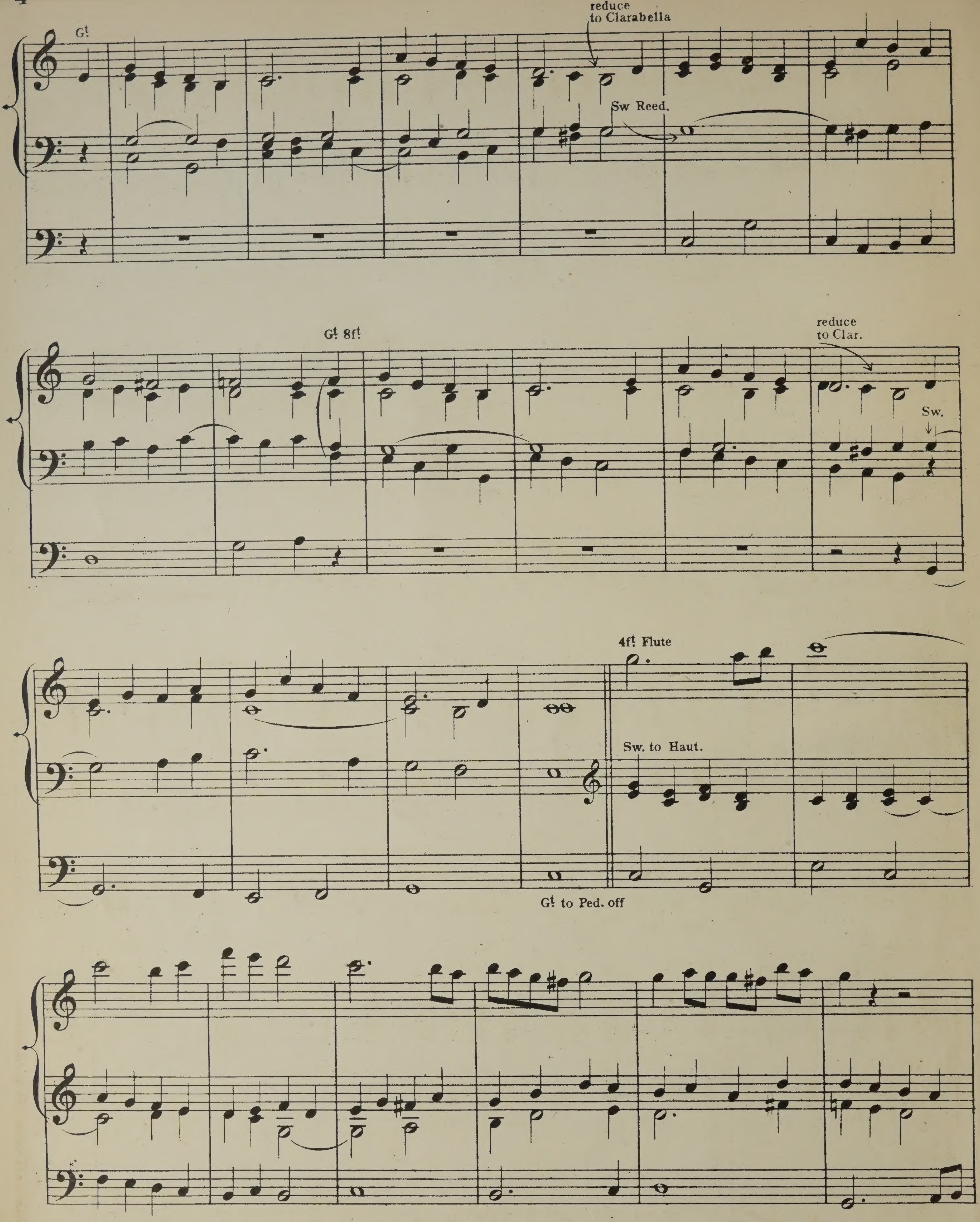
Sw. full cpld. to Gt.
Gt. full
Pedal full

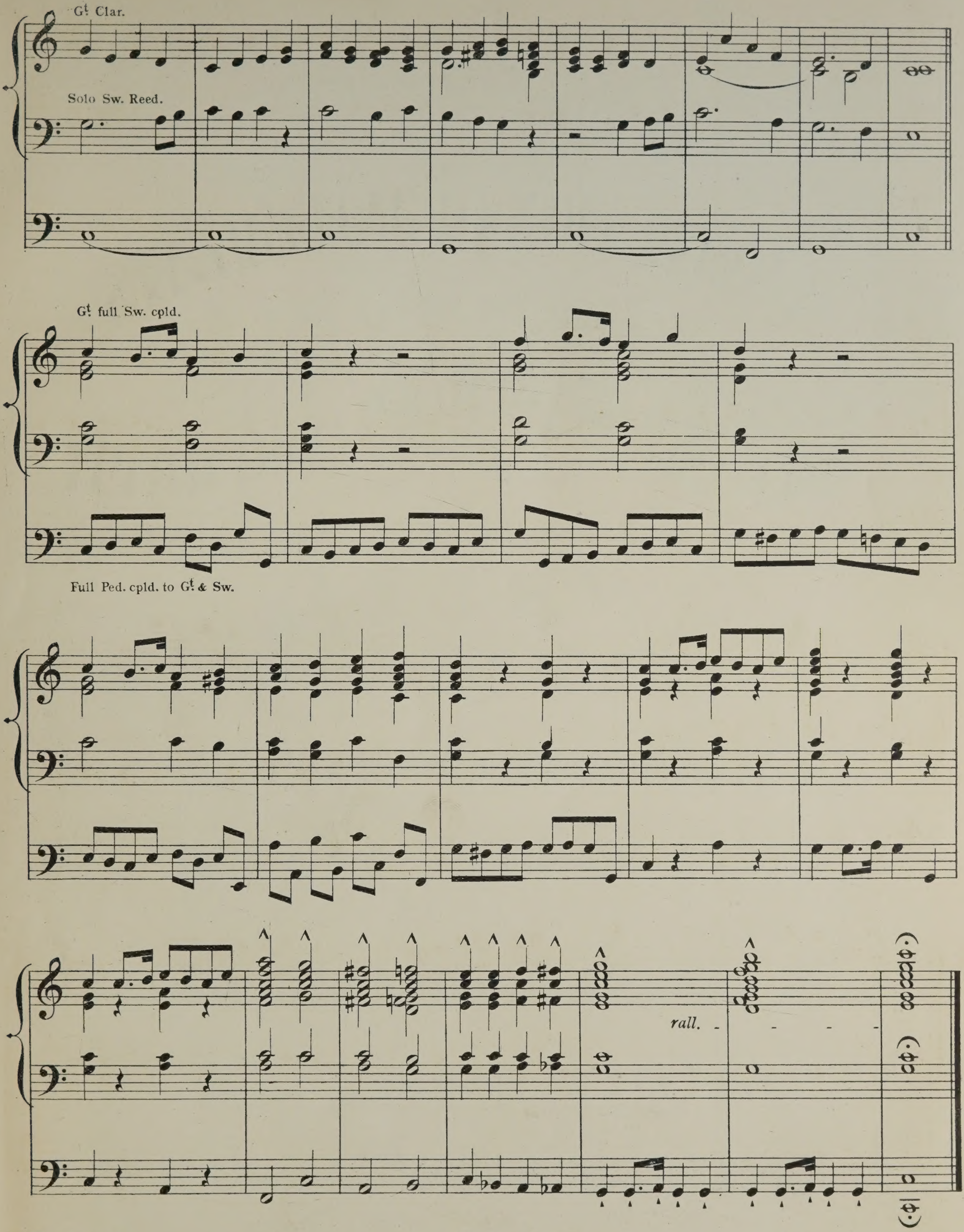
FRED. W. BLACOW.


Sw.
ff
Organ.
Pedal.
Sw. to Ped.
Gt.
Sw. closed
add Gt. to Ped.
open Sw. box.
Sw. full
Gt. to Ped. off


Solo Gt Dps.
Sw.
Gt
Sw.
Solo Gt
Gt
rall.
Gt full
Gt to Ped.
Sw. to Haut.
Solo Gt or Ch.
Ped. Bourdon to Sw.


Solo G! or Ch.
Sw.
G! full Sw. cpld. (closed)
Full Ped. to G! & Sw.
open Sw. Box
Sw. to G! off
reduce G! to 8ft
Sw. to Ped. off
Ped. Bourdon to G!


Gt.
reduce to Clarabella
Sw Reed.
Gt. 8ft.
reduce to Clar.
Sw.
4ft. Flute
Sw. to Haut.
Gt. to Ped. off


Gt. Clar.
Solo Sw. Reed.
Gt. full Sw. cpld.
Full Ped. cpld. to Gt. & Sw.
rall.

A SELECTION OF MOVEMENTS

FROM THE WORKS OF

Sir W. Sterndale Bennett,

MUS: PROF: CANTAB.

ARRANGED FOR THE

ORGAN

Nº 1	MOVEMENT FROM ODE		ARR: BY Dr C. STEGGALL	3/-
2	ANDANTE Nº 1 FROM THREE MUSICAL SKETCHES	Op. 10	„ C. H. TOVEY	3/-
3	ALLEGRETTO Nº 3 Dº	Op. 10	„ Dº	3/-
4	IMPROMPTU Nº 2	Op. 12	„ Dr C. STEGGALL	3/-
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6	ANDANTE CAPRICCIOSO	Op. 11	„ MATTHIAS FIELD	3/-
7	INTRODUZIONE E PASTORALE Nº 1.	Op. 28	„ FRANK. N. ABERNETHY	3/-
8				3/-
9				
10				
11				
12				

London,
JOSEPH WILLIAMS, 24, BERNERS STREET. W.

With the Composer's Complime

Dedicated to EDMUND H. TURPIN, Esq.

MARCH

FOR THE ORGAN,

Composed by

W. A. BLAKELEY.

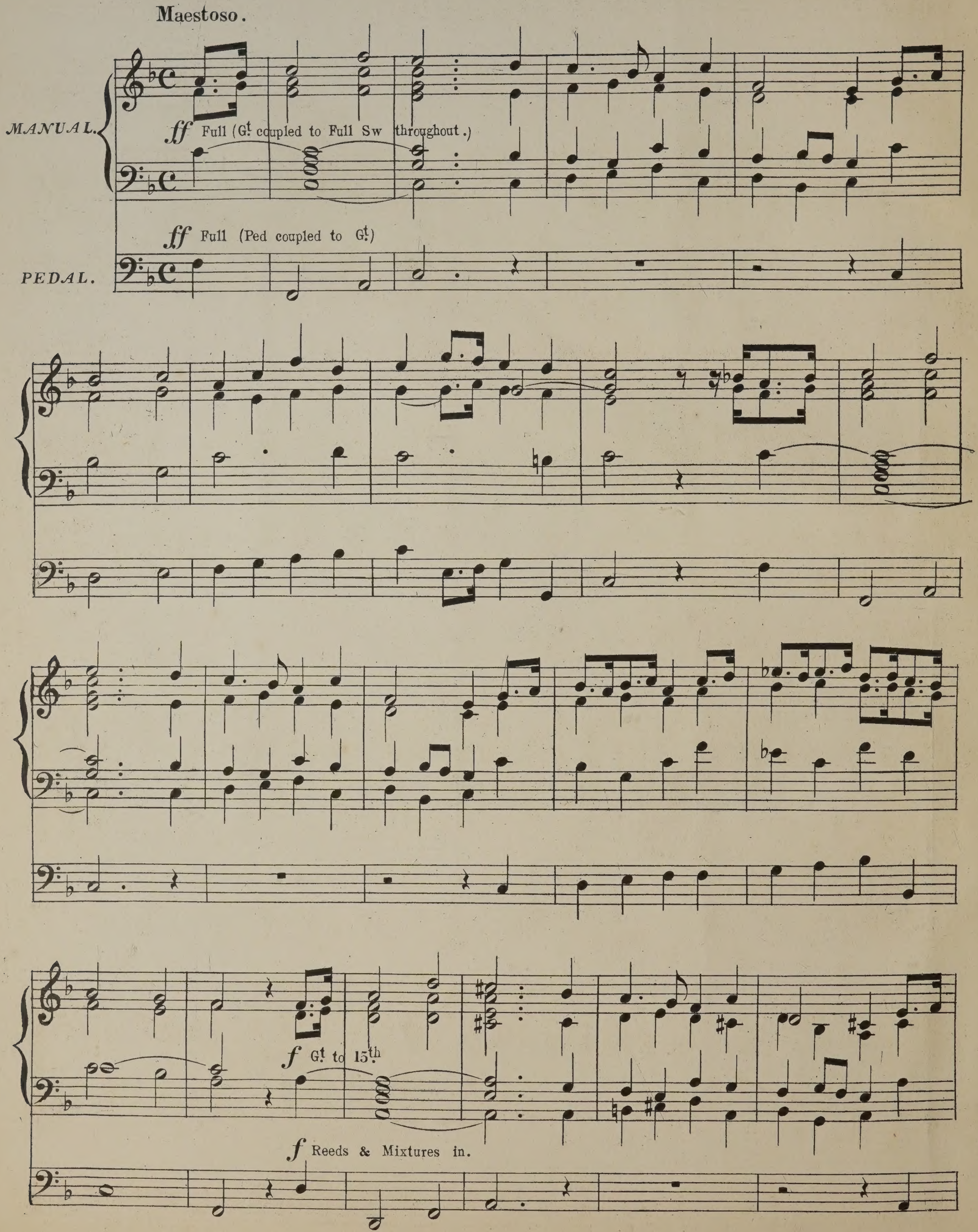
Ent. Sta. Hall.

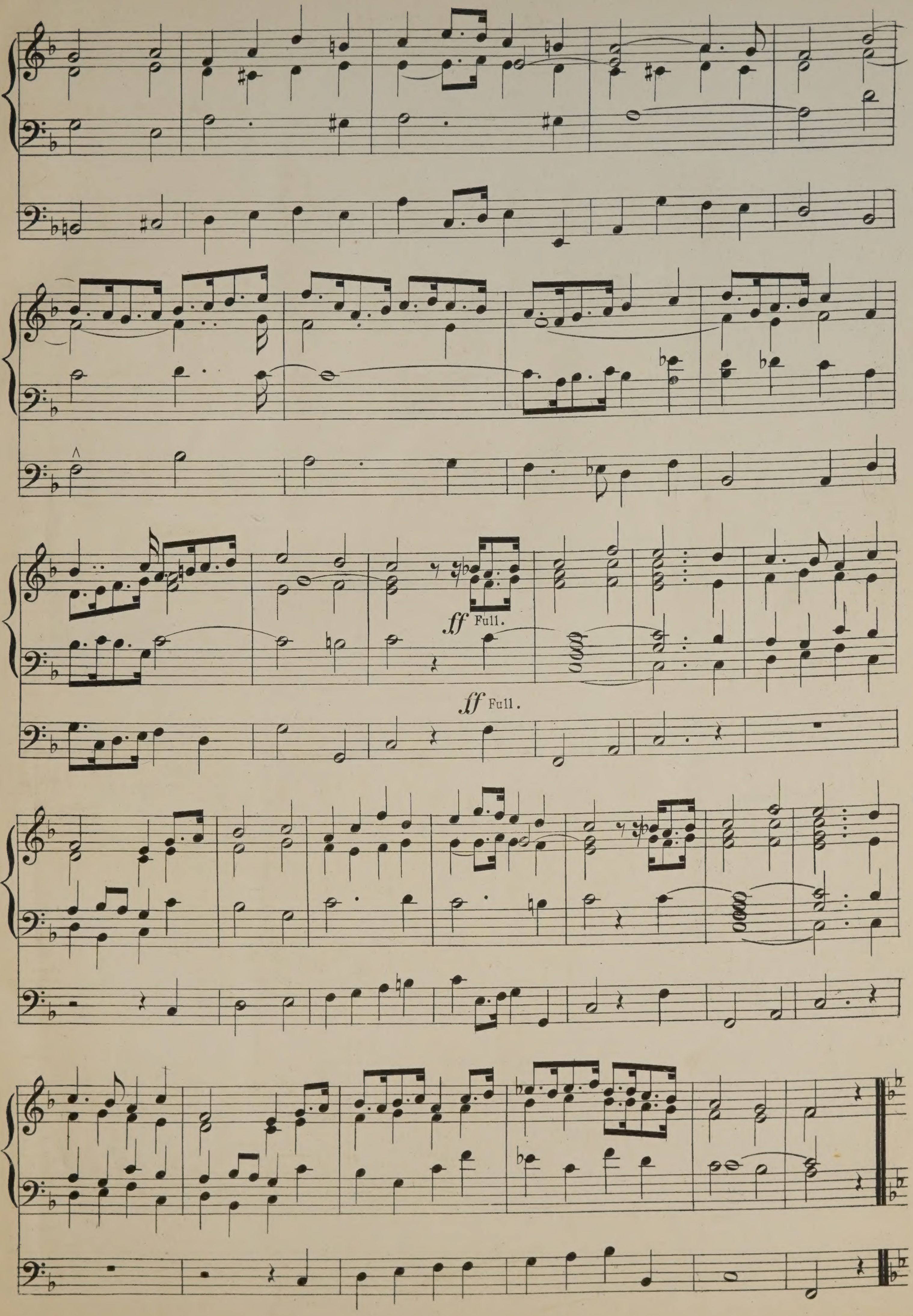
Price 4/-

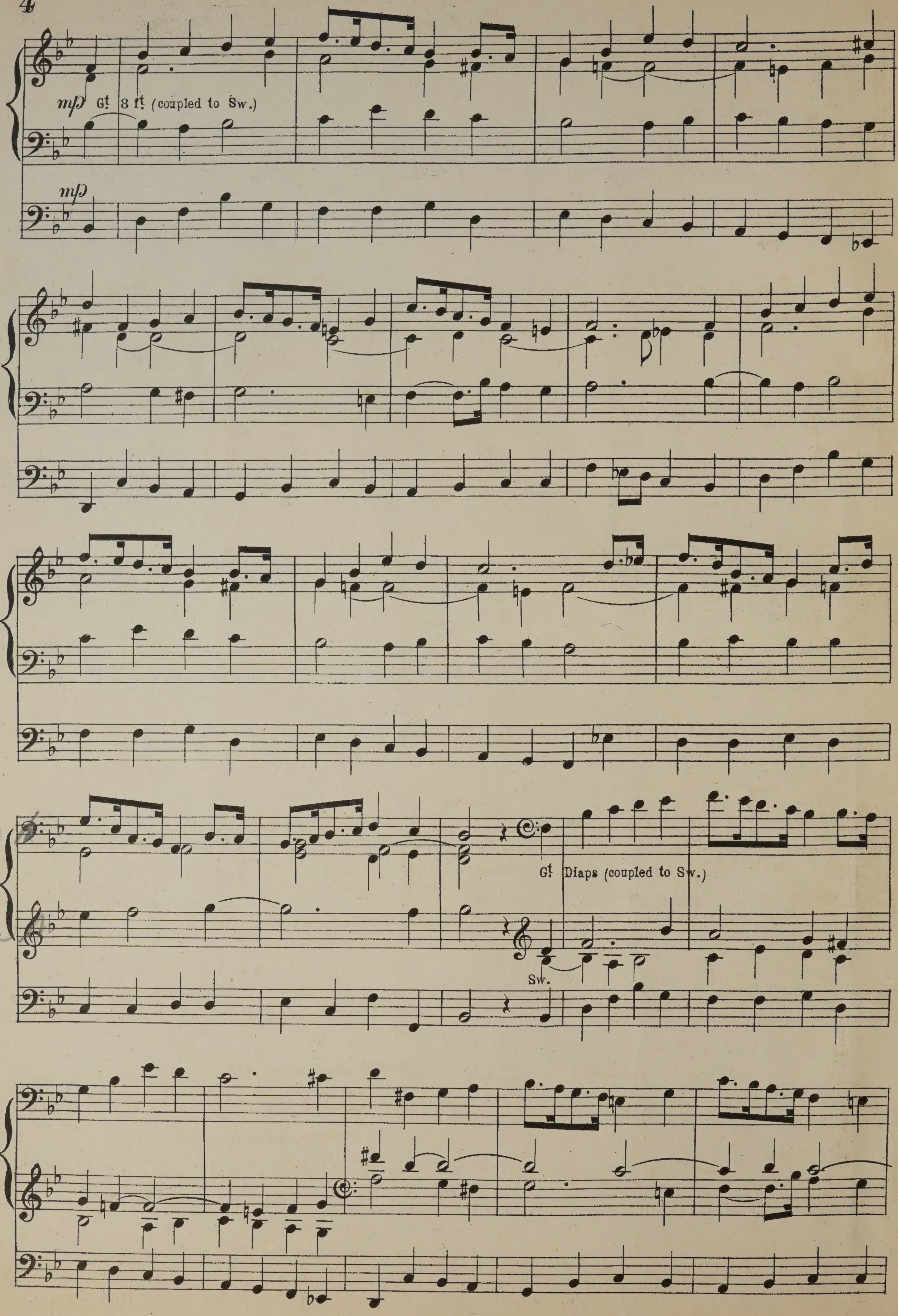
LONDON:
WEEKES & Co.,
14, Hanover Street, Regent Street, W.

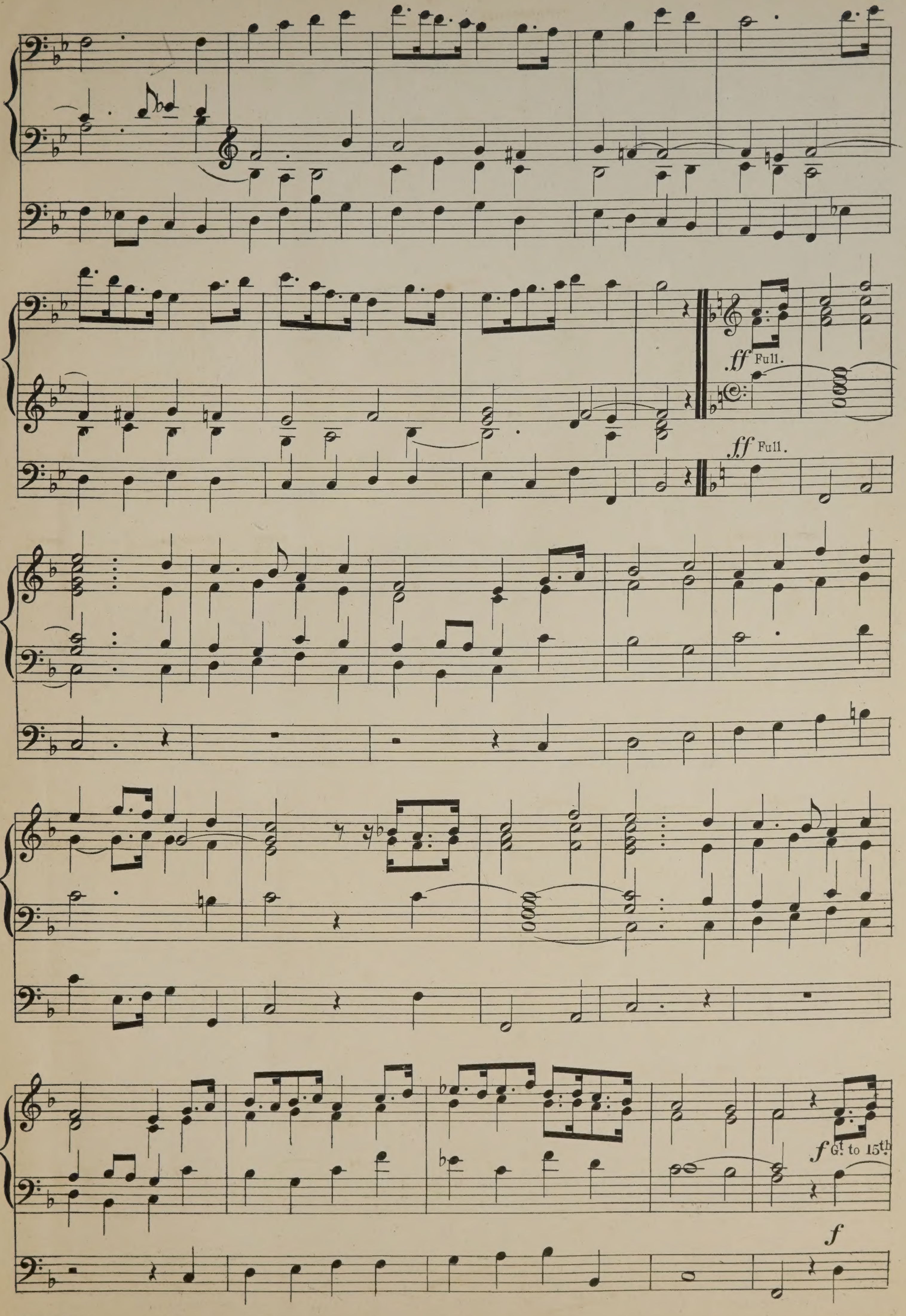
MARCH.

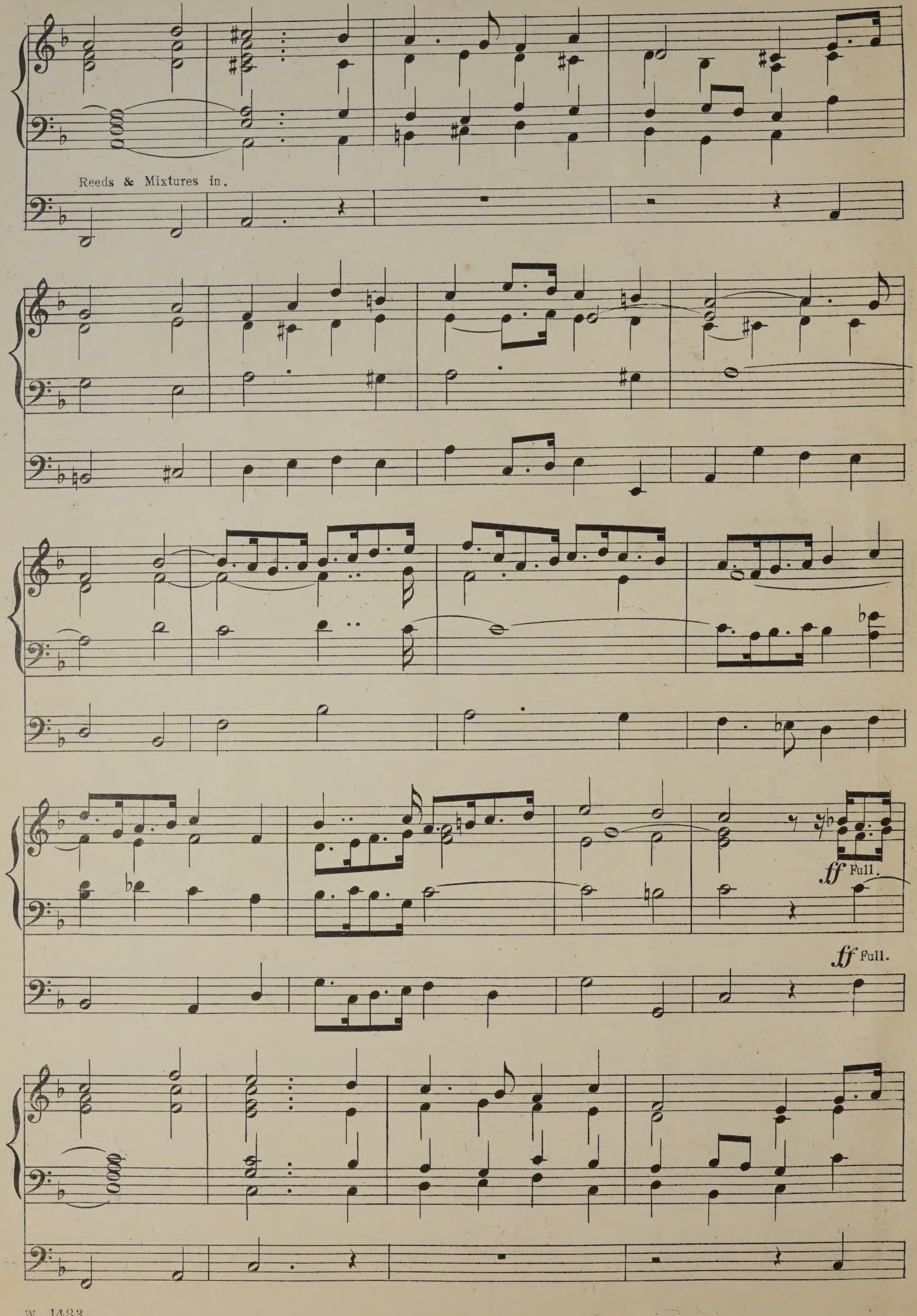
Wm. ARTHUR BLAKELEY.

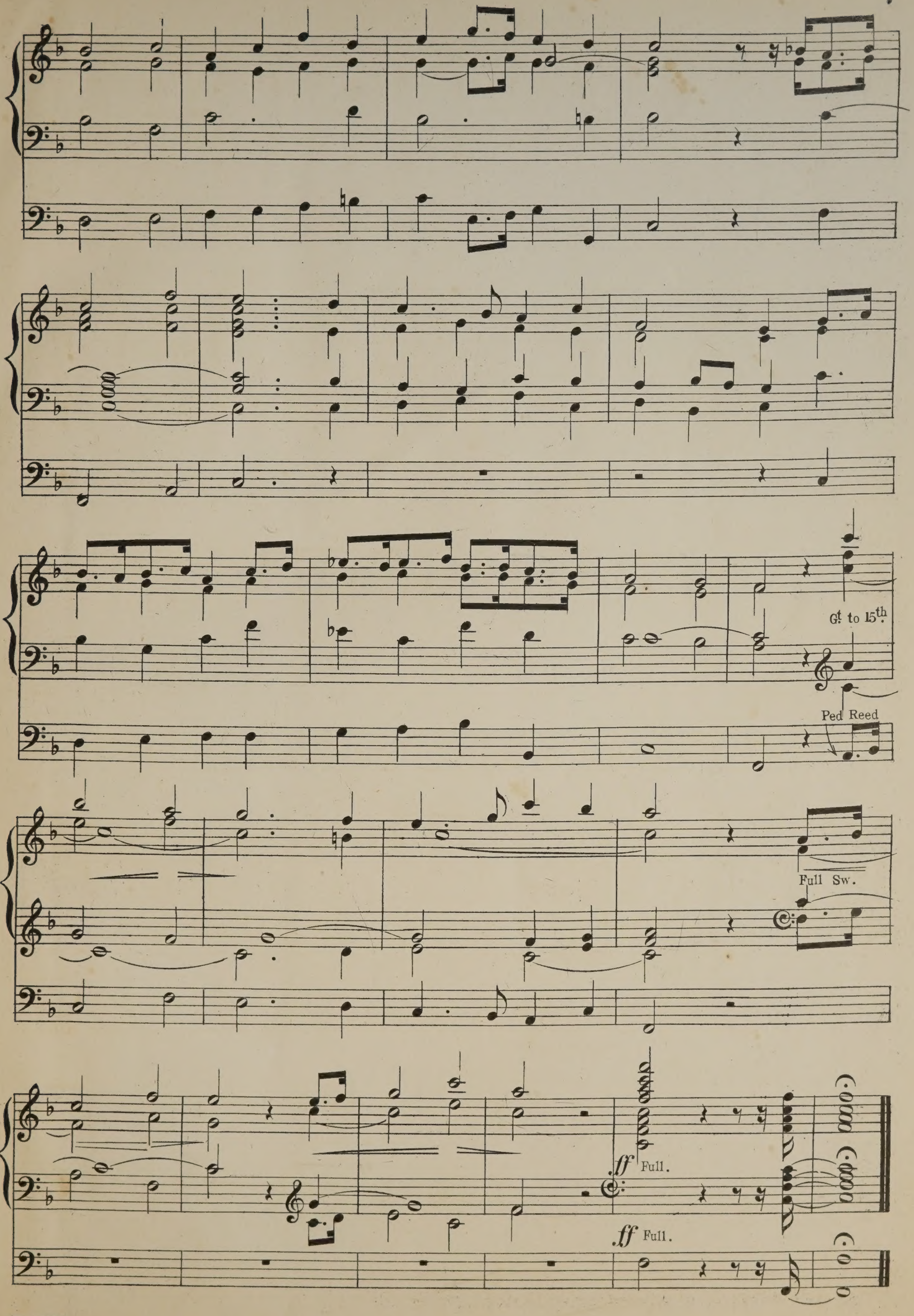

Maestoso.
MANUAL.
ff Full (Gt. coupled to Full Sw throughout.)
ff Full (Ped coupled to Gt.)
PEDAL.
f Gt. to 15th.
f Reeds & Mixtures in.


ff Full.
ff Full.


mp
Gt 8 ft (coupled to Sw.)
mp
Gt Diaps (coupled to Sw.)
Sw.


ff Full.
ff Full.
f Gt. to 15th.
f


Reeds & Mixtures in.
ff Full.
ff Full.


Gt. to 15th.
Ped Reed
Full Sw.
ff Full.
ff Full.

Magazine of Music Supplement, June 1891.

Grand Festal March

for the Organ

by A. HERBERT BREWER.

Mozart's first Compositions.

Canzonetta

from the Opera „DON GIOVANNI"
for VIOLIN & PIANO
by
W. A. MOZART.

London.
MAGAZINE OF MUSIC OFFICE.
ST MARTIN'S HOUSE, LUDGATE HILL. E.C.

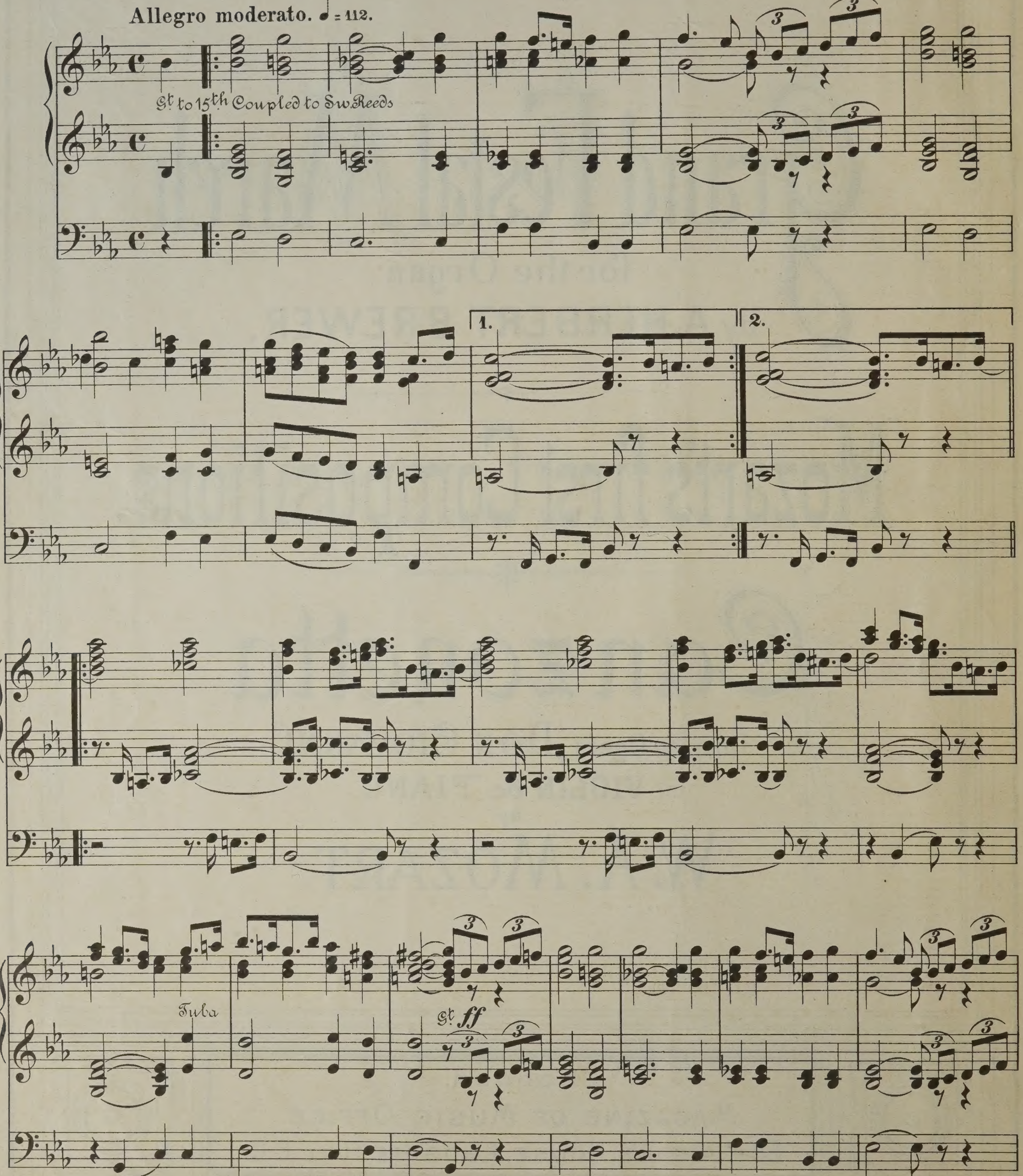
Oscar Brandstetter, Leipzig.

To
Mrs. G. F. TWIST.

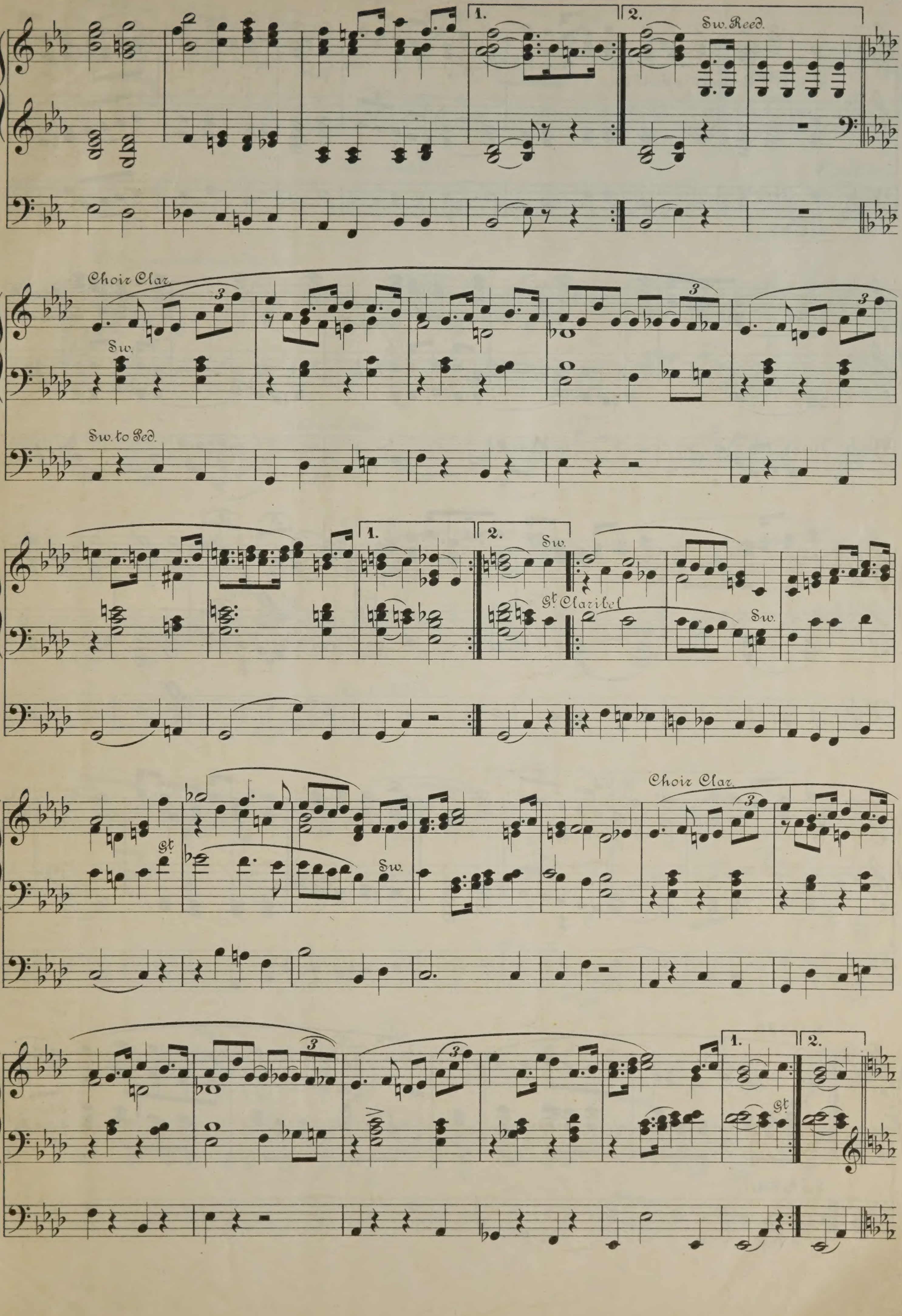
GRAND FESTAL MARCH

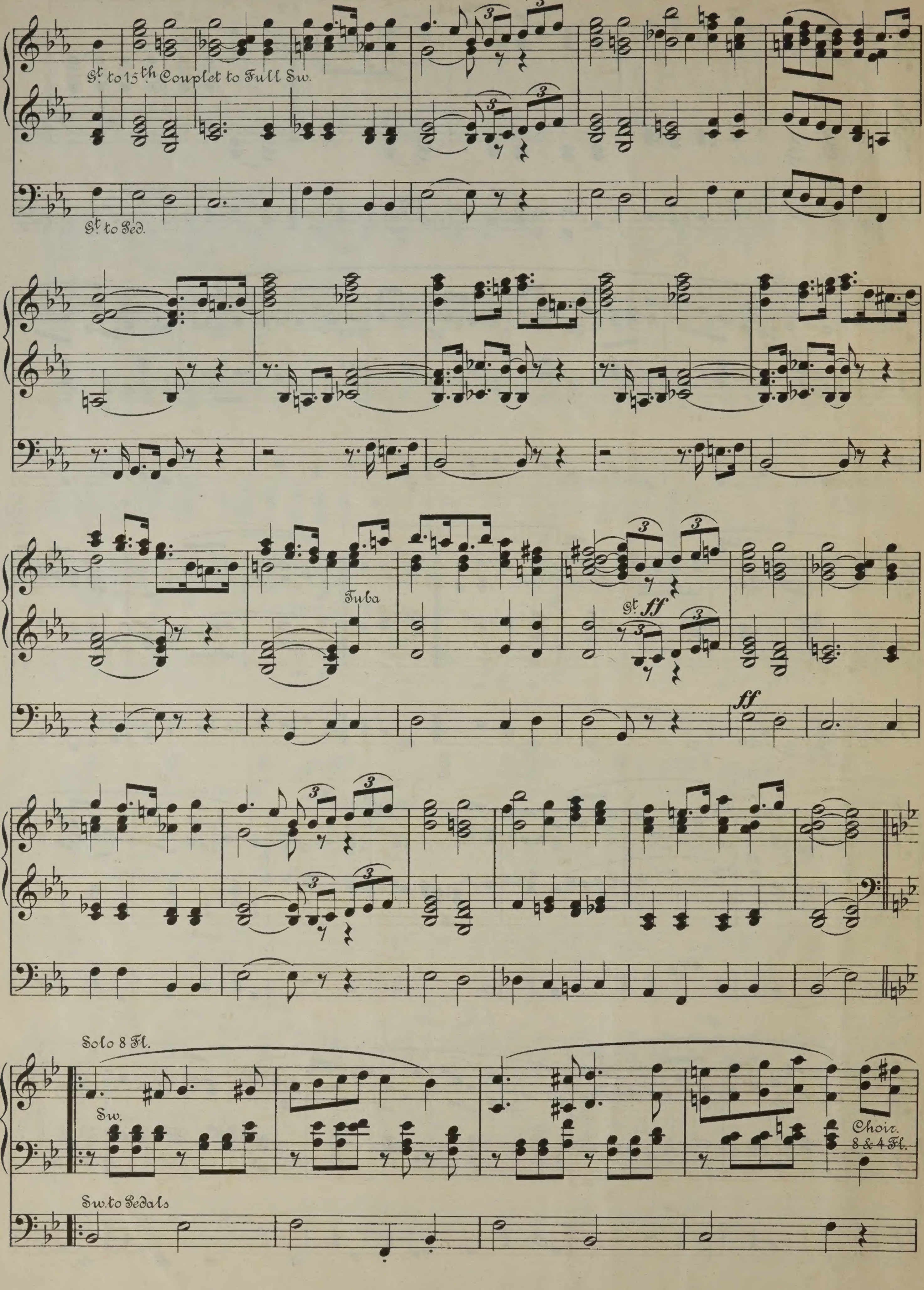
FOR THE ORGAN.

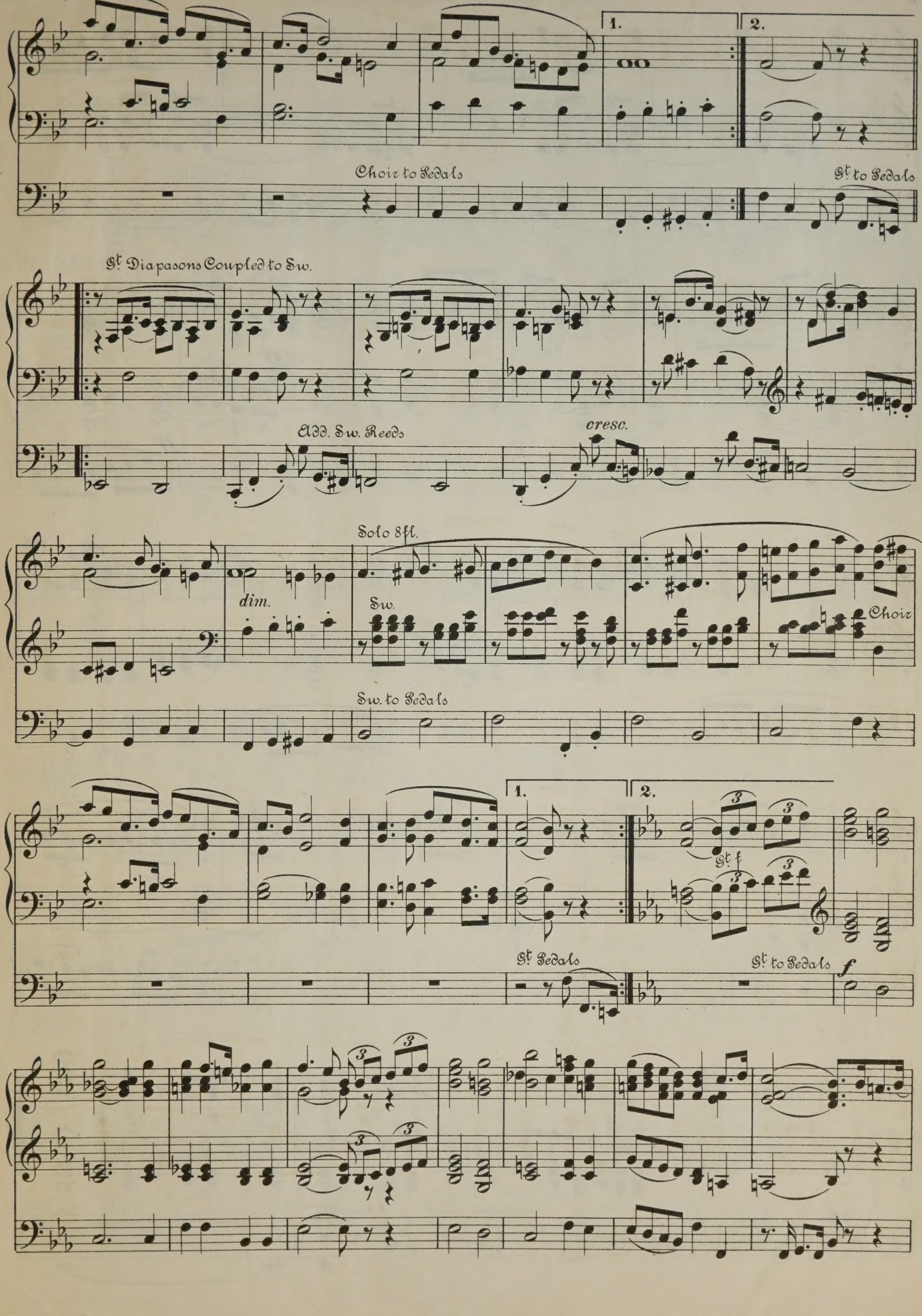
A. HERBERT BREWER.

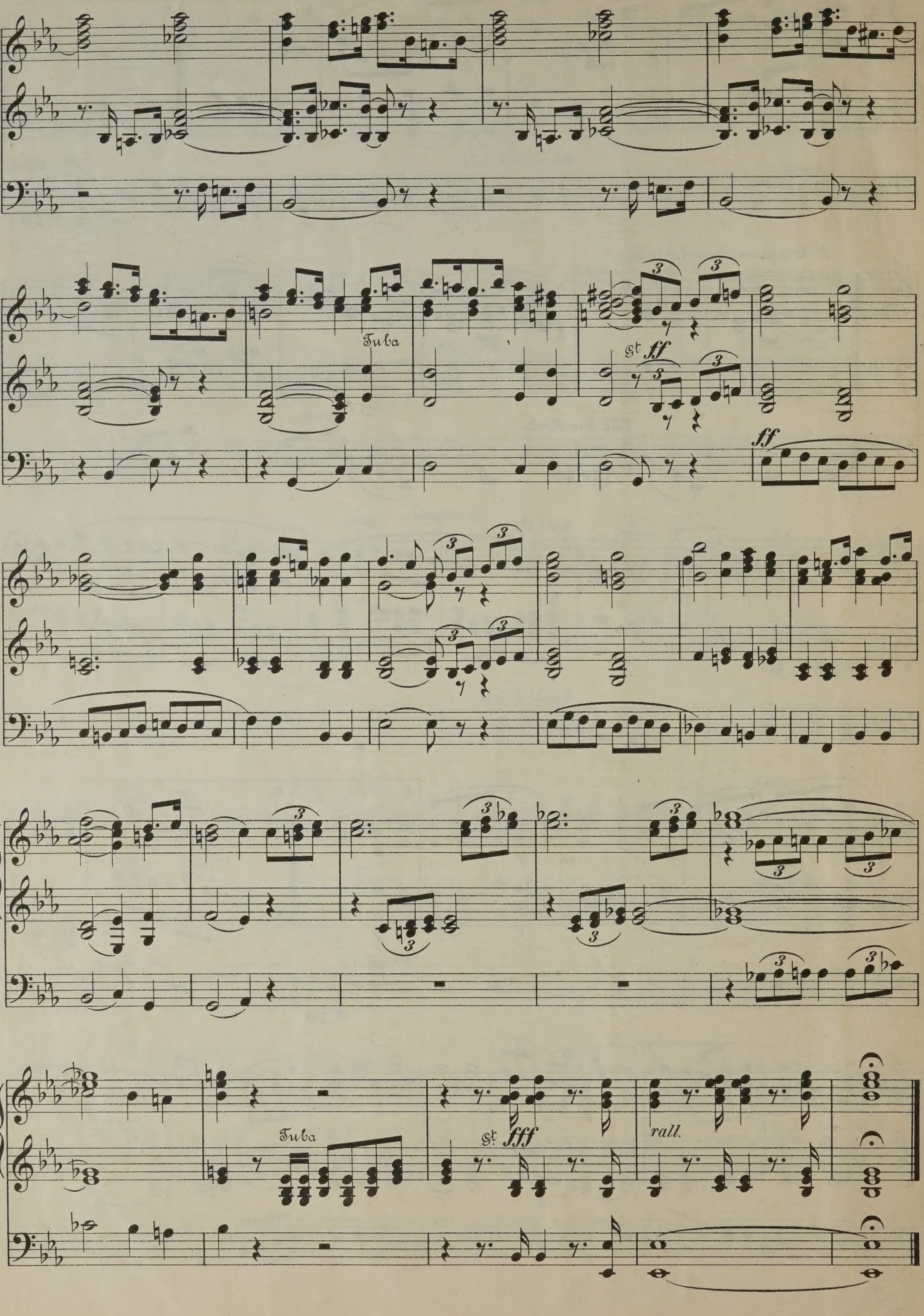

Allegro moderato. ♩= 112.
Gt to 15th Coupled to Sw. Reeds
1.
2.
Tuba
Gt. ff
3

Engraved & Printed at Leipzig by Oscar Brandstetter.


1.
2.
Sw. Reed.
Choir Clar.
Sw.
Sw. to Ped.
3
1.
2.
Sw.
Gt. Claribel
Sw.
Gt.
Sw.
Choir Clar.
3
3
3
1.
2.
Gt.


Gt. to 15th Couplet to Full Sw.
Gt. to Ped.
Tuba
Gt. ff
ff
Solo 8 Fl.
Sw.
Sw. to Pedals
Choir.
8 & 4 Fl.


1.
2.
Choir to Pedals
Gt to Pedals
Gt Diapasons Coupled to Sw.
Add. Sw. Reeds
cresc.
Solo 8ft.
dim.
Sw.
Choir
Sw. to Pedals
1.
2.
Gt f
Gt Pedals
Gt to Pedals
f

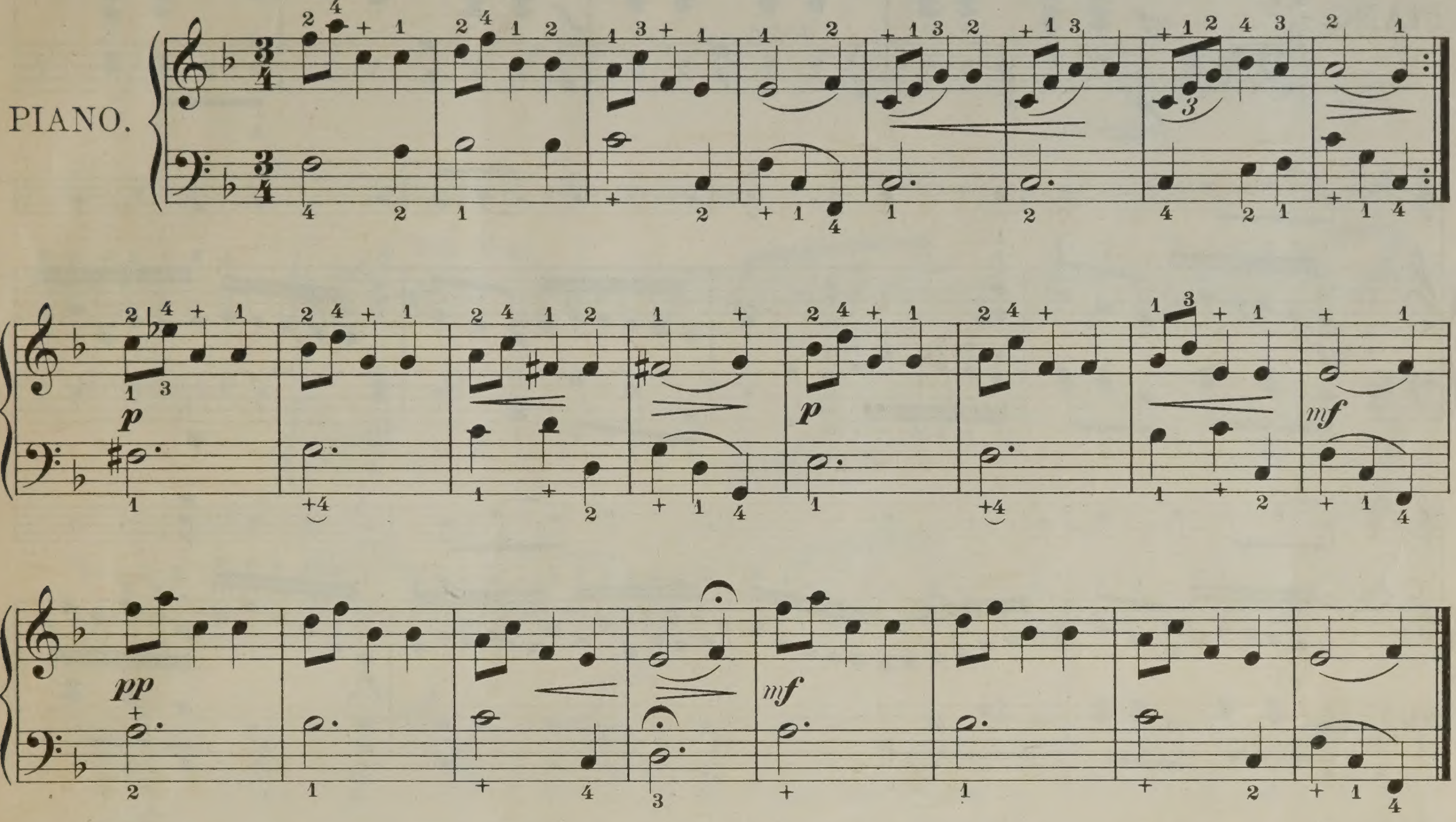

Tuba
Gt. ff
ff
Tuba
Gt. fff
rall.

IN MEMORIAM MOZART.

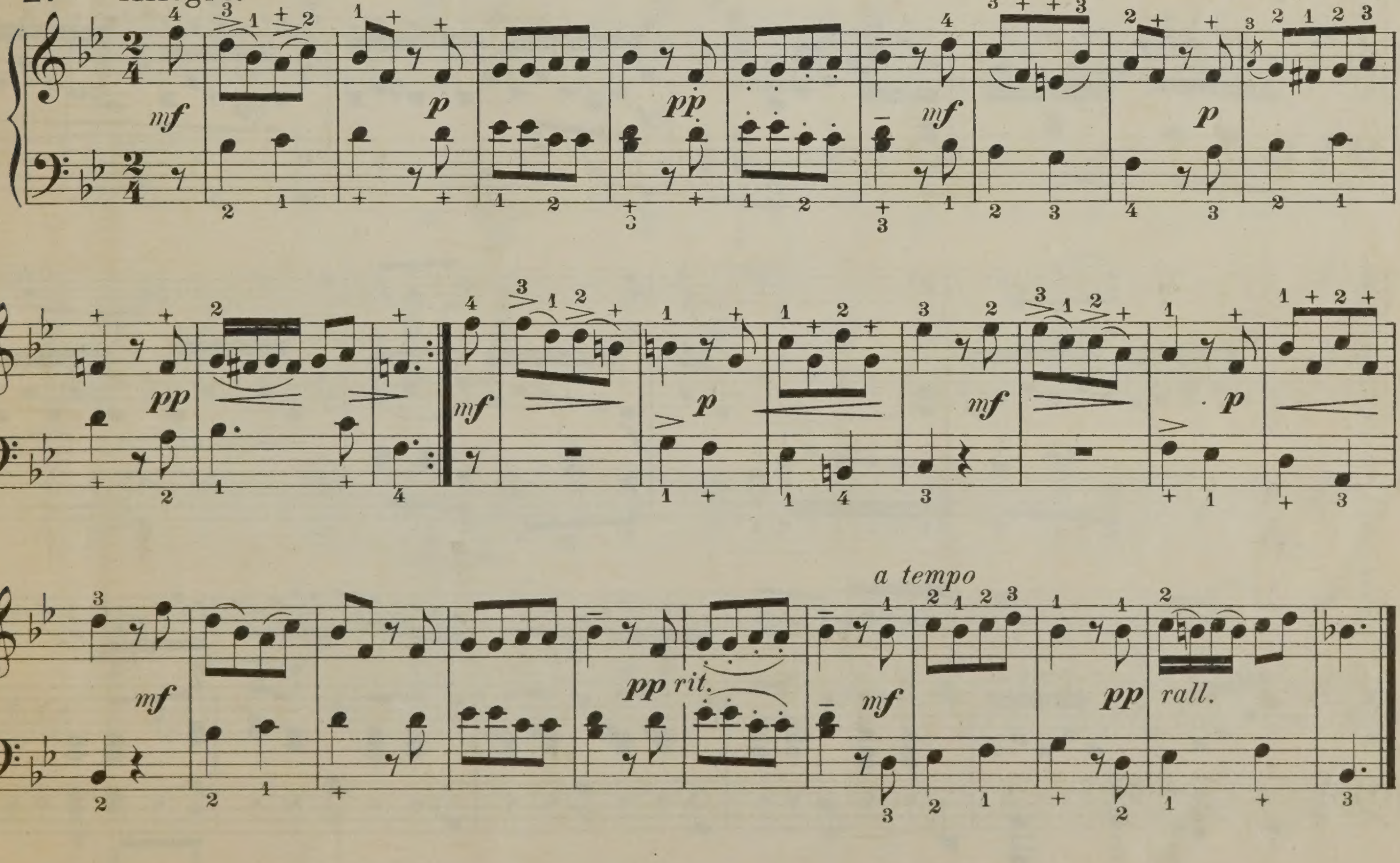
Born SALZBURG 27th January 1756; died VIENNA 5th December 1791.

MOZART'S FIRST COMPOSITIONS.

1. Allegretto. January 1762.


PIANO.
p
mf
pp
mf

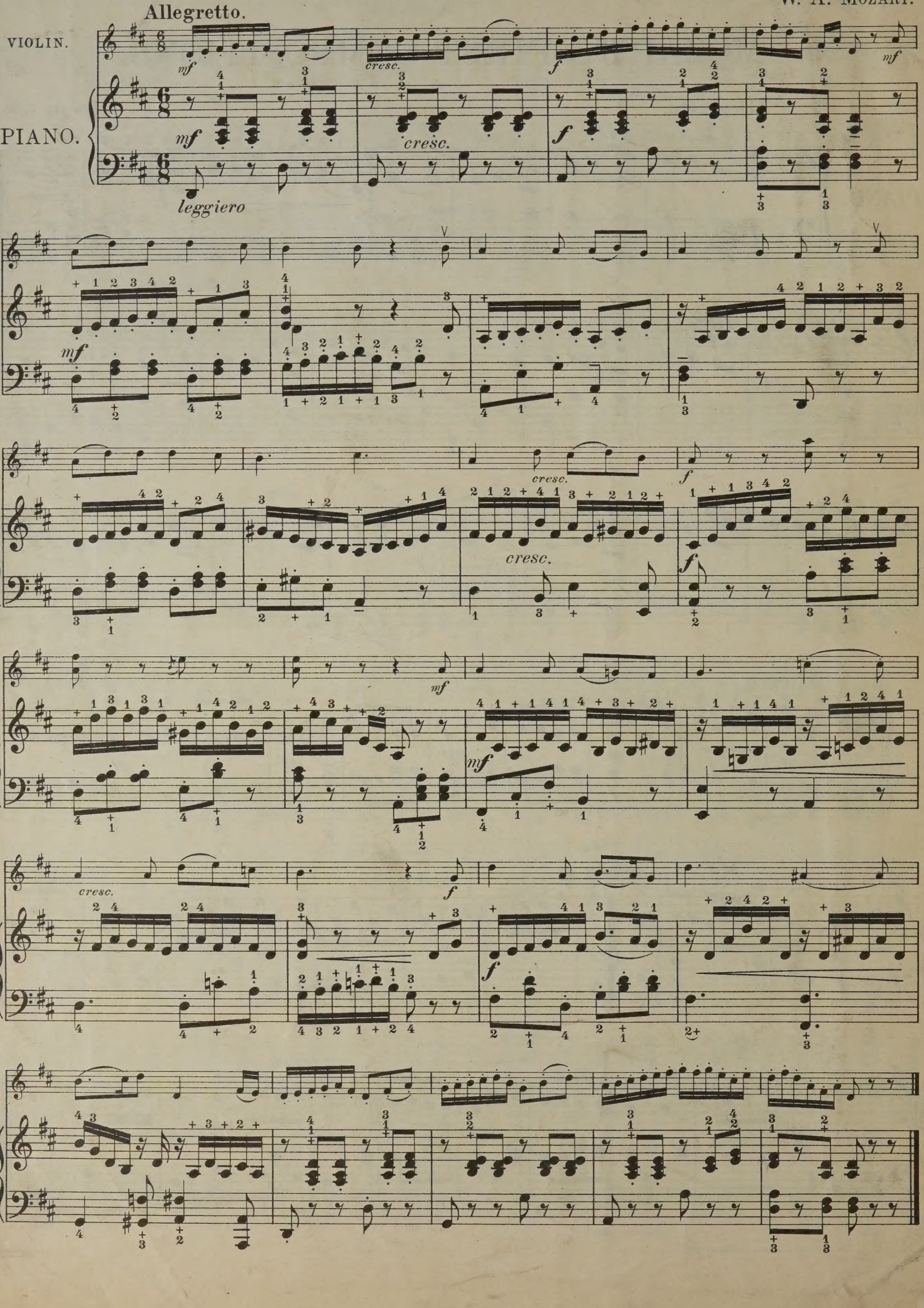
2. Allegro. 4th March 1762.


mf
p
pp
mf
p
pp
mf
p
mf
p
mf
pp rit.
a tempo
mf
pp
rall.

CANZONETTA

FROM THE OPERA „DON GIOVANNI".

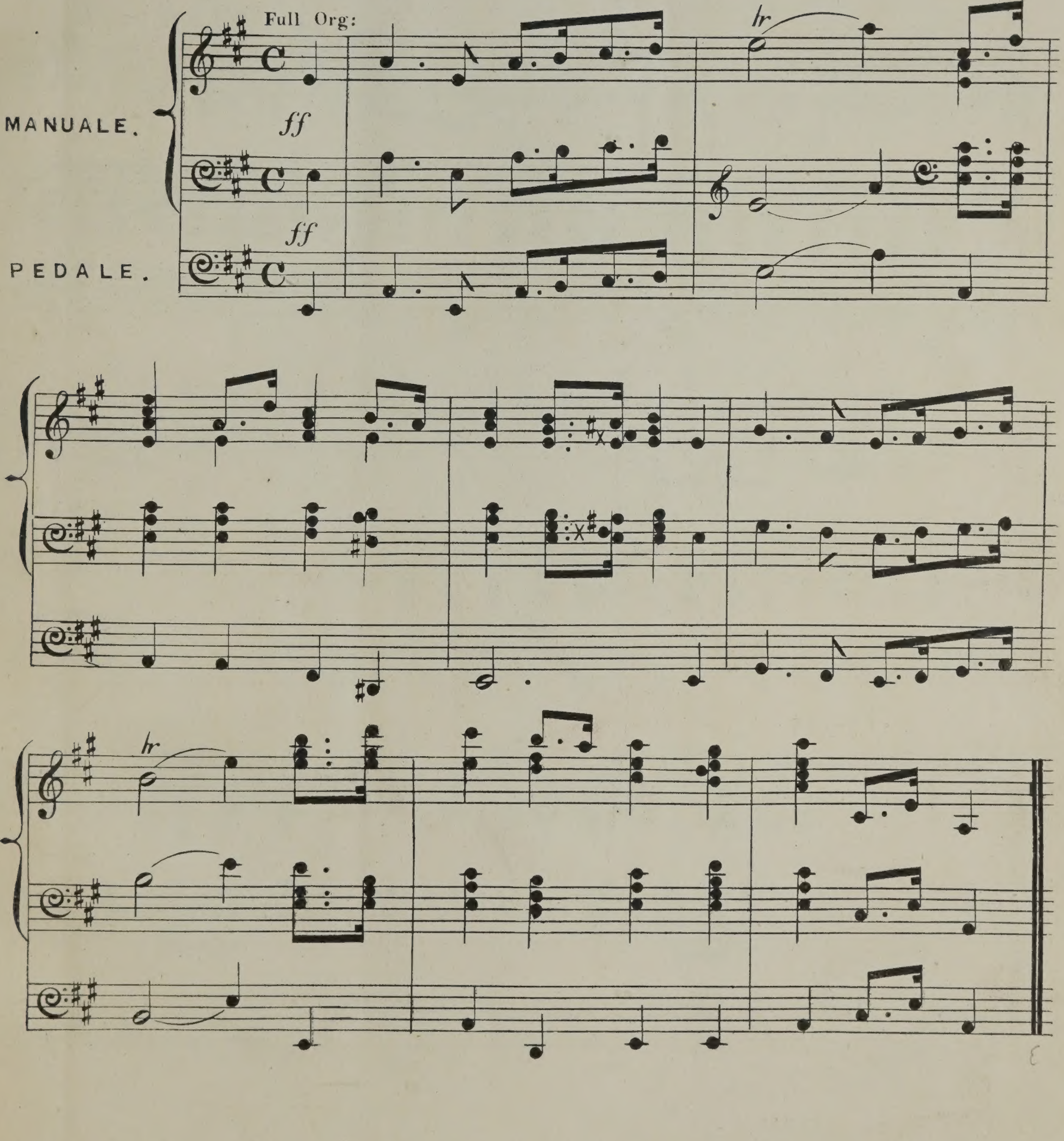
W. A. MOZART.

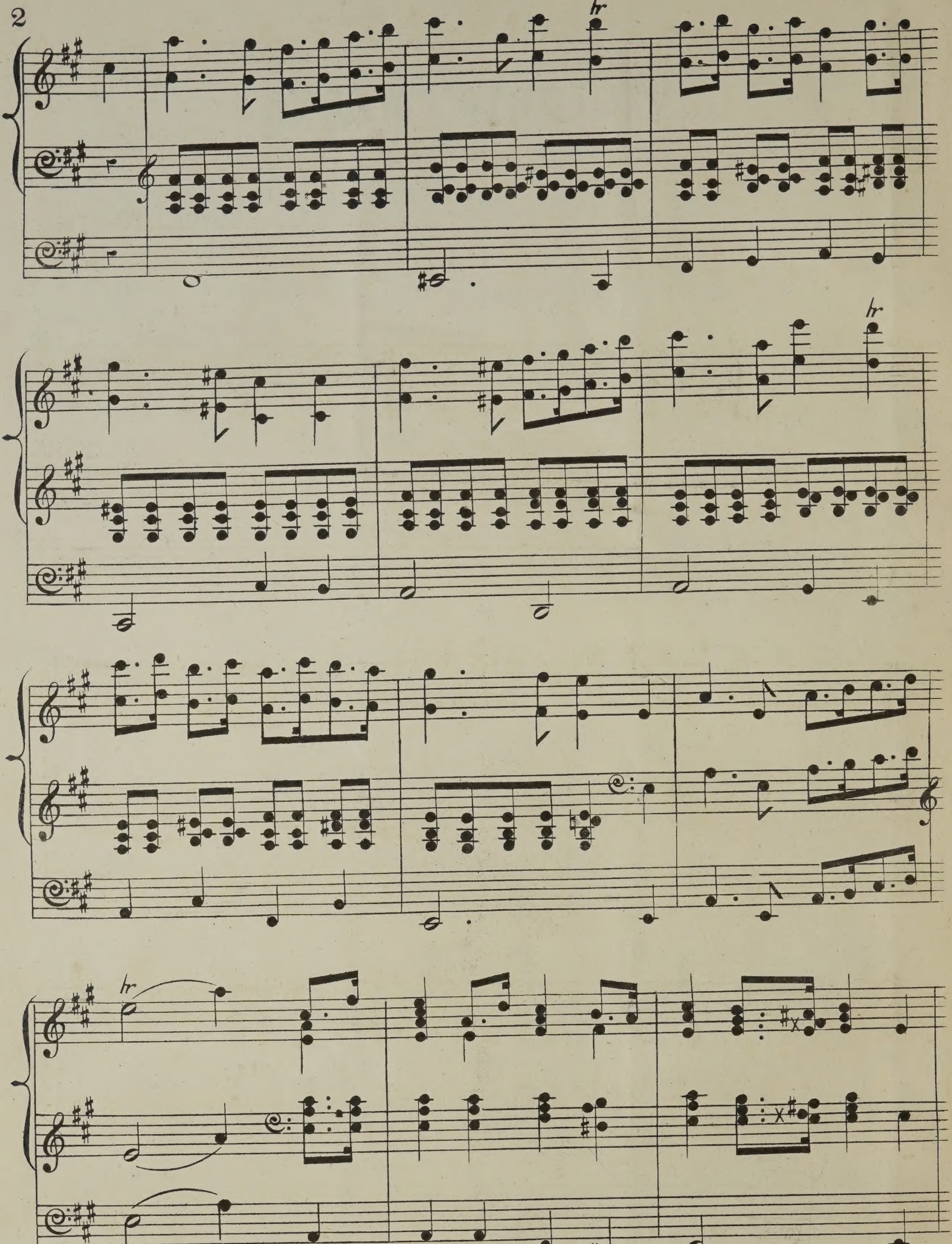

Allegretto.
VIOLIN.
PIANO.
mf
leggiero
cresc.
f
cresc.
f
mf
cresc.
f

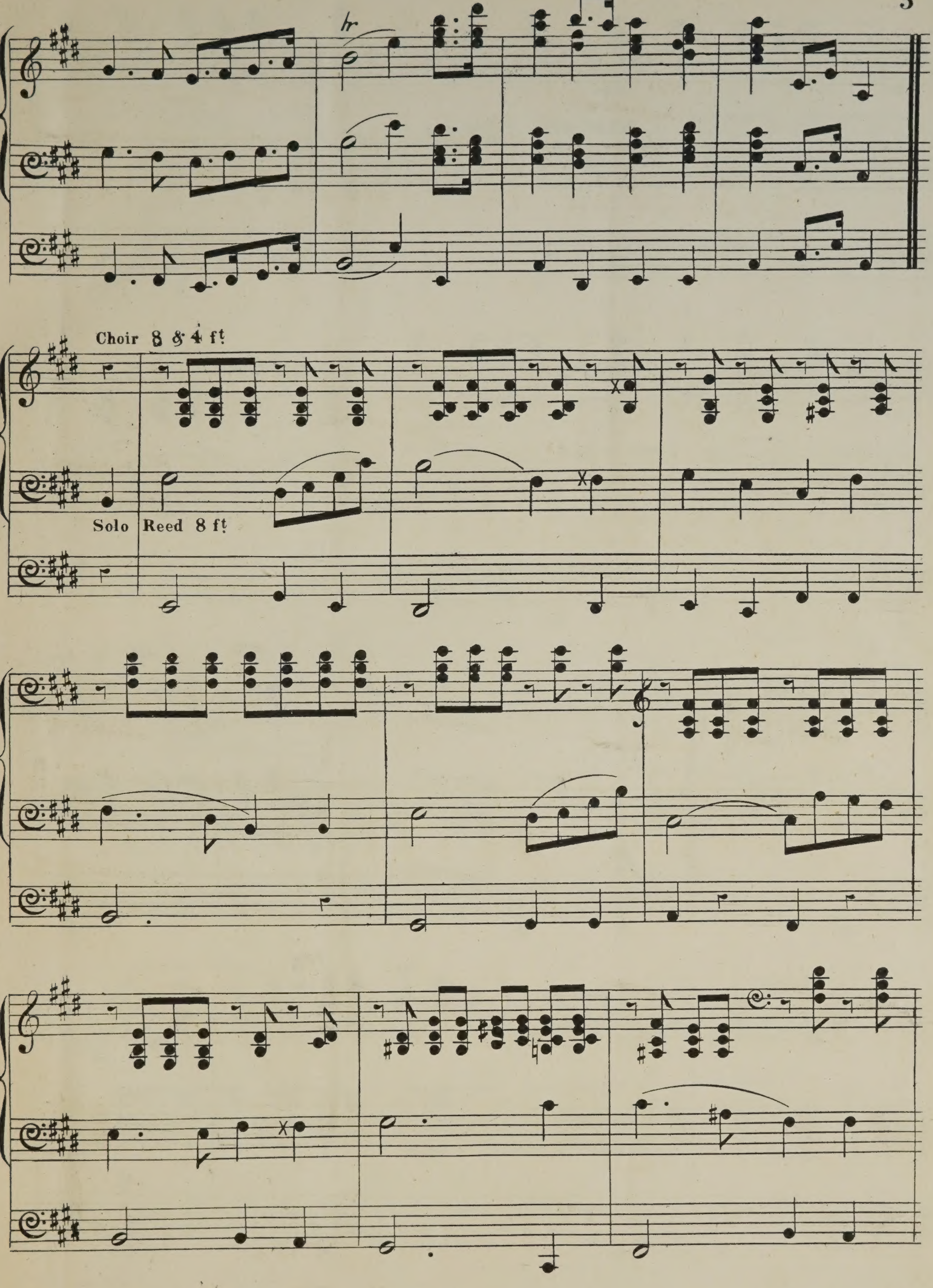
VICTORIA MARCH.

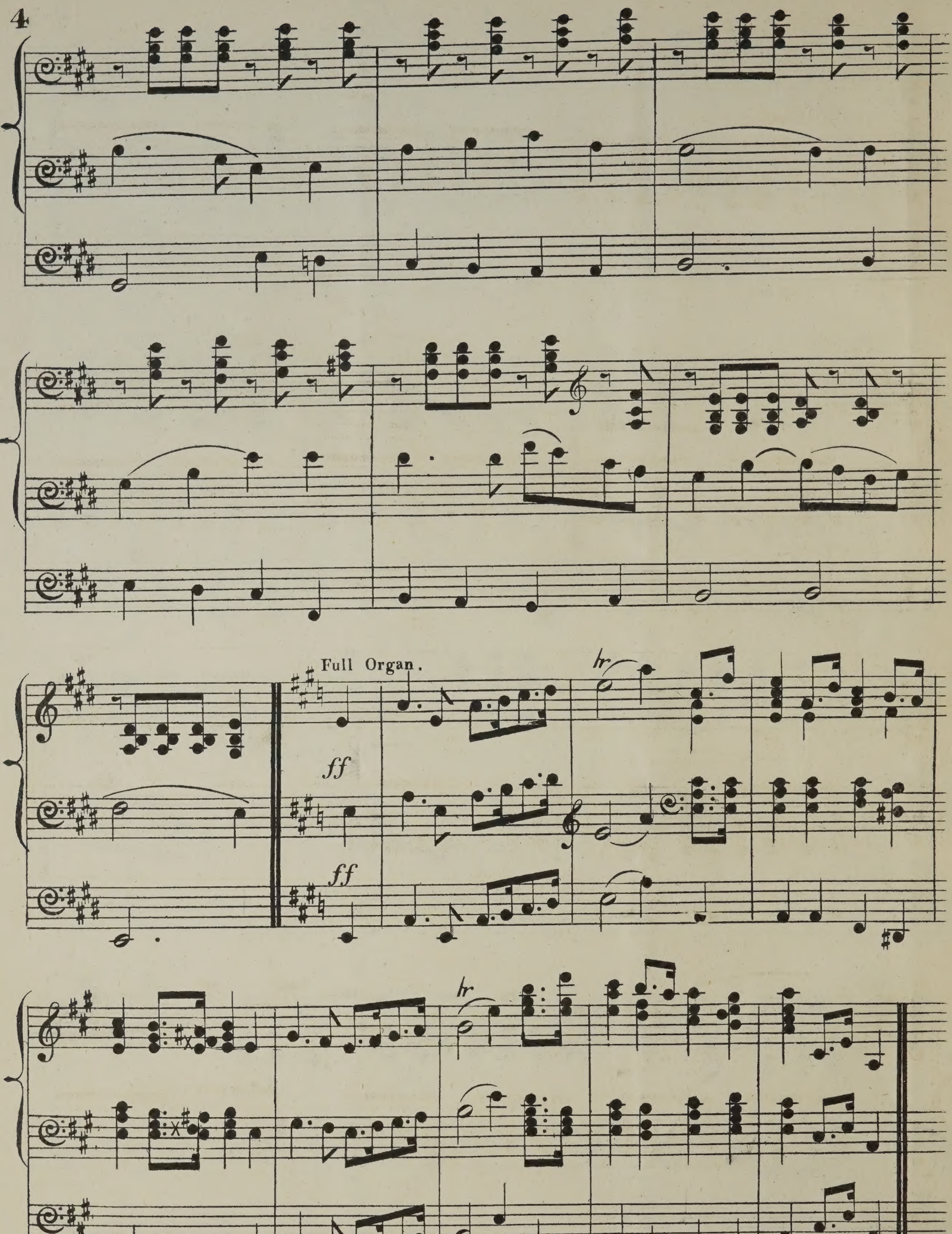
OTTO. BOOTH.

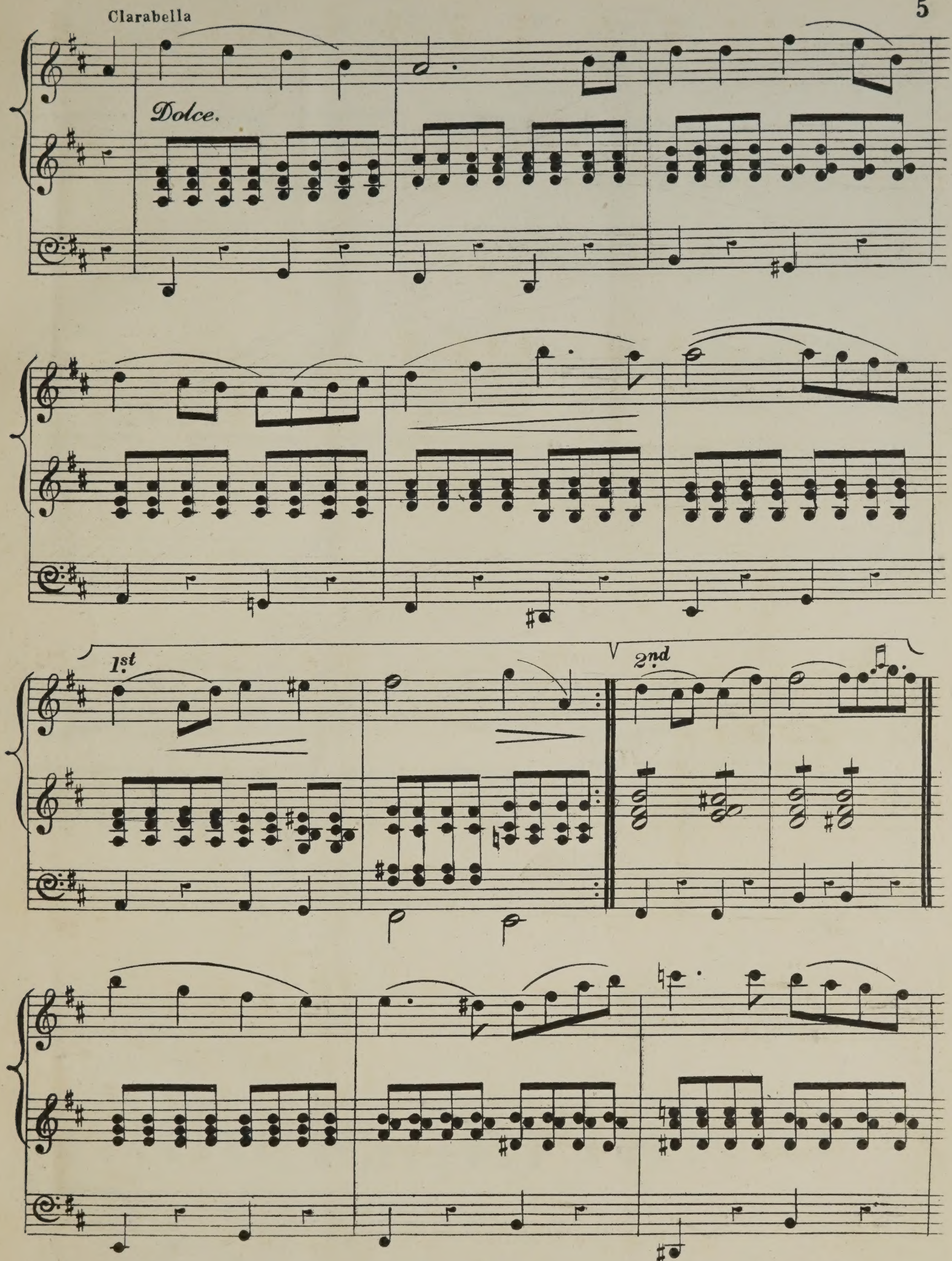
ALLEGRO CON SPIRITO.

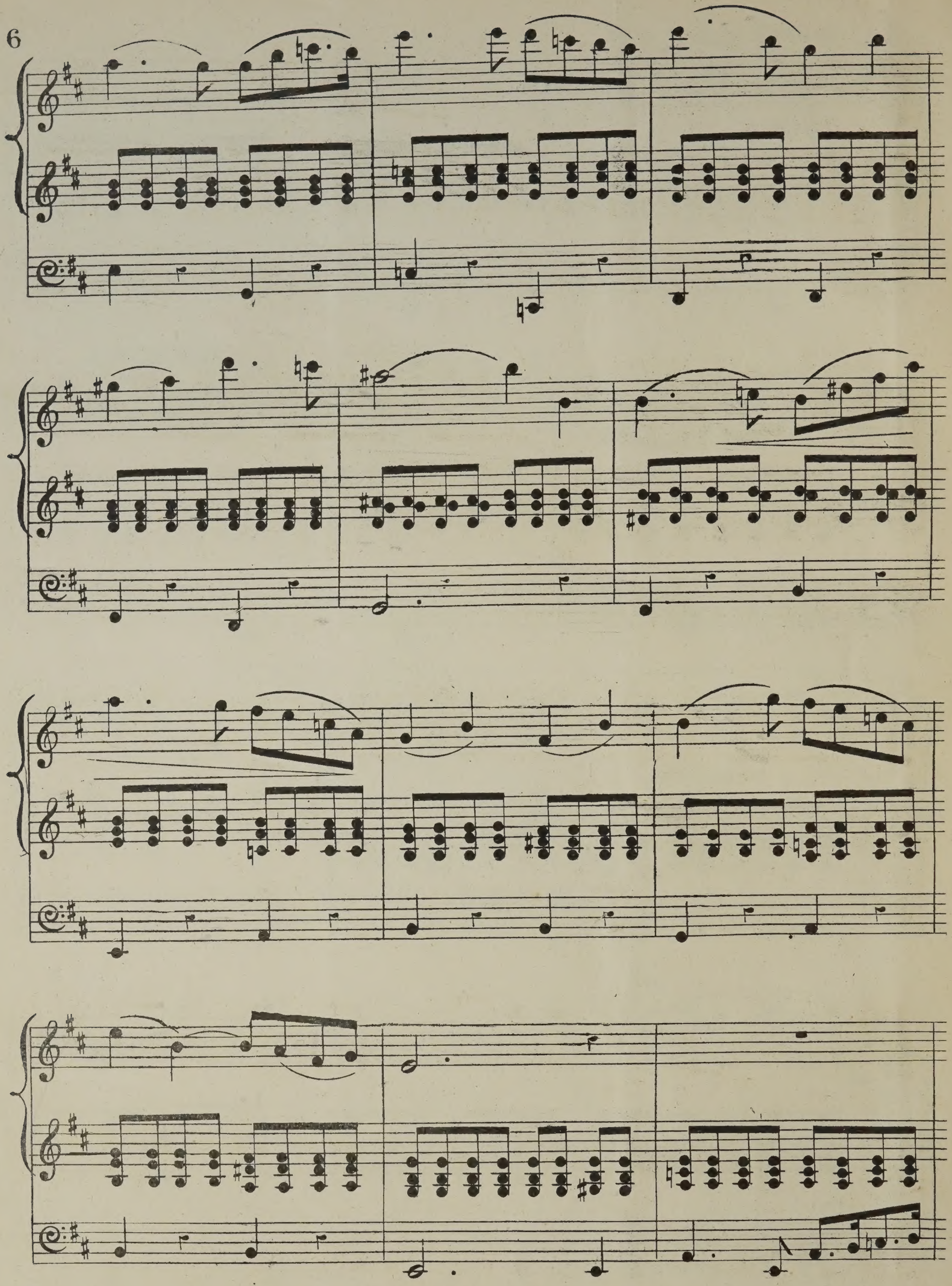

Full Org:
MANUALE.
ff
ff
PEDALE.
tr
tr


tr
tr
tr

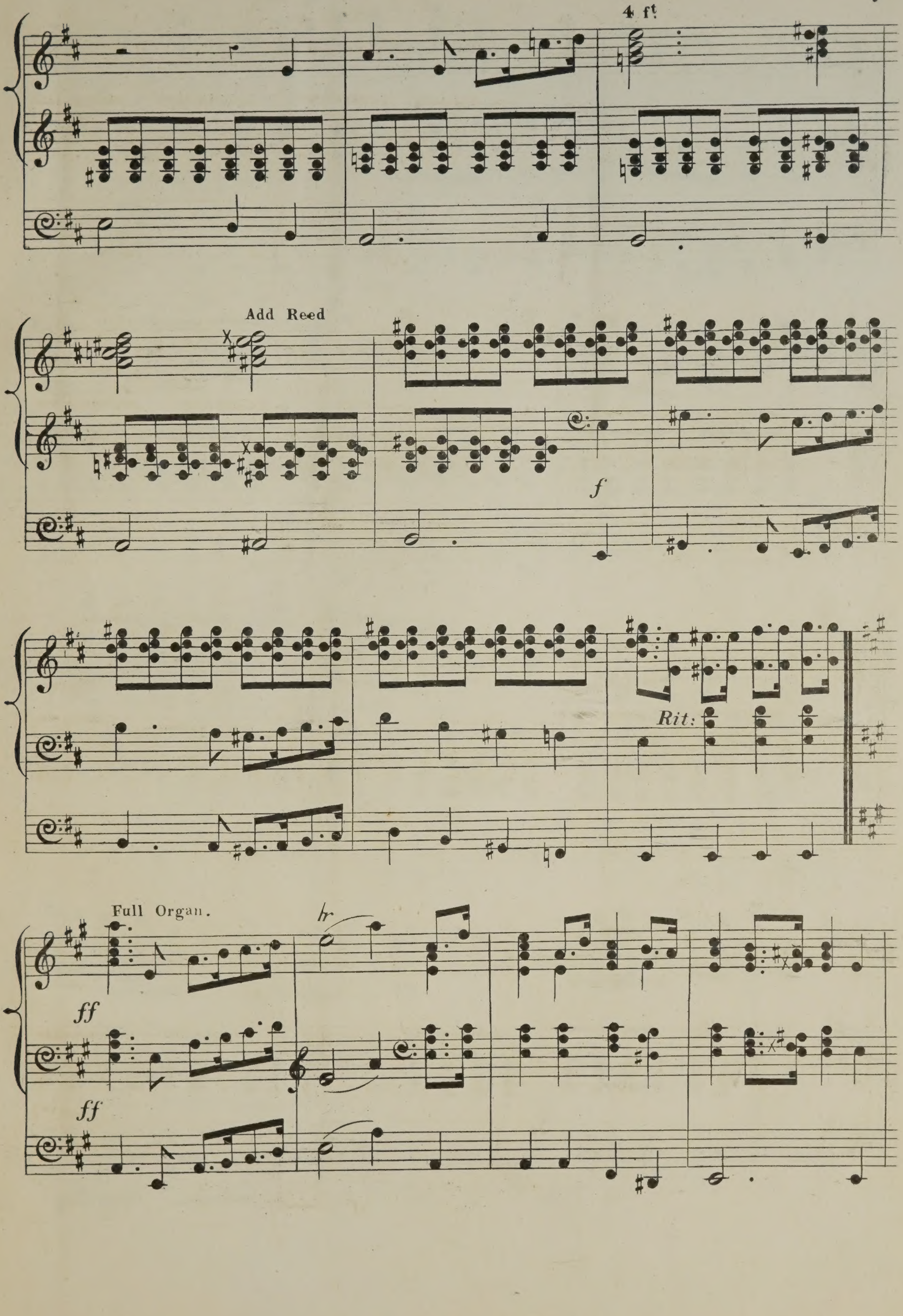

tr
Choir 8 & 4 ft.
Solo Reed 8 ft.


Full Organ.
ff
ff
tr
tr


Clarabella
Dolce.
1st
2nd



Ped coupled to G^{t}


4 ft!
Add Reed
f
Rit:
Full Organ.
tr
ff
ff

WILLIAM CZERNY'S POPULAR PUBLICATIONS.

PIANOFORTE PIECES.

CANTO DEL RUSCELLETTO. (THE SONG OF THE BROOK.) IDILLIO	D. BROCCA	3	0
OCTAVIANA. ETUDE ÉLÉGANTE	D°	3	0
PRECE DELLA SERA. PEZZO RELIGIOSO.	D°	3	0
OX MINUET. BY HAYDN.	D°	1	6
BOURRÉE IN F. BY J. S. BACH.	D°	3	0
DIAMOND RAYS. ETUDE CAPRICE.	J. EGGHARD	3	0
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NORMA GRAND FANTASIA	MADAME OURY	5	0
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BROCCA VALSES.		4	0

VIOLONCELLO & PIANOFORTE.

RÊVERIE	VAN BIENE	3	0

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STARS THE NIGHT ADORNING. *Serenade (from Victor Hugo's "Ruy Blass" in E flat & C.*	J. B. WEKERLIN	3	0
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LOST. *Song.*	BERTHOLD TOURS	3	0
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HARMONIUM.

ABENDLIED	R. SCHUMANN	1	6

ORGAN.

MARCH OF THE CRUSADERS (FROM LISZT'S ST. ELIZABETH) *Arr: by*	W. BYROM	4	
VICTORIA! *March*	OTTO BOOTH	3	
MAGNUS DOMINUS *Voluntary* *Arr: by*	BERTHOLD TOURS		

ITALIAN SONGS.

LA FARFALLA *Aria di Camera*	G. ROBERTI		
CUPIDO. *Canzone.*	CARISSIMI		
LA VOCE DEL CUORE. *Aria.*	LEONARDO LEO		0
UNA SERA IN RIVA AL MARE *Romanza*	DOMENICO CARMUSCI	3	0
SALVE REGINA (LATIN WORDS)	D°	3	0
UNA CRUDELE RIMEMBRANZA	D°	3	0
UNA SERENATA *(Ded: al Sig. Cotogni)*	D°	3	0
LA ESMERALDA *Romanza*	D°	4	0

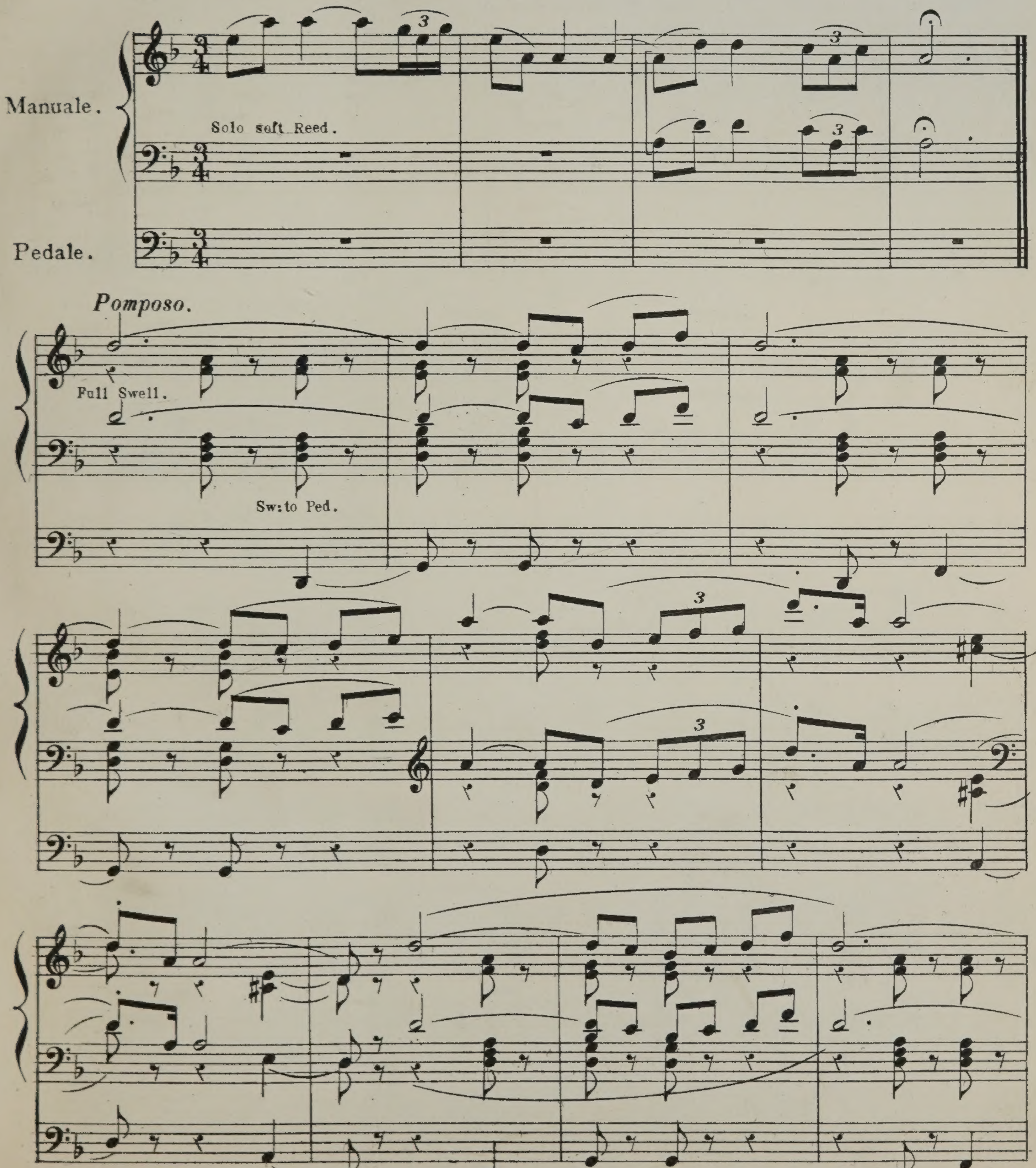
FRENCH SONGS.

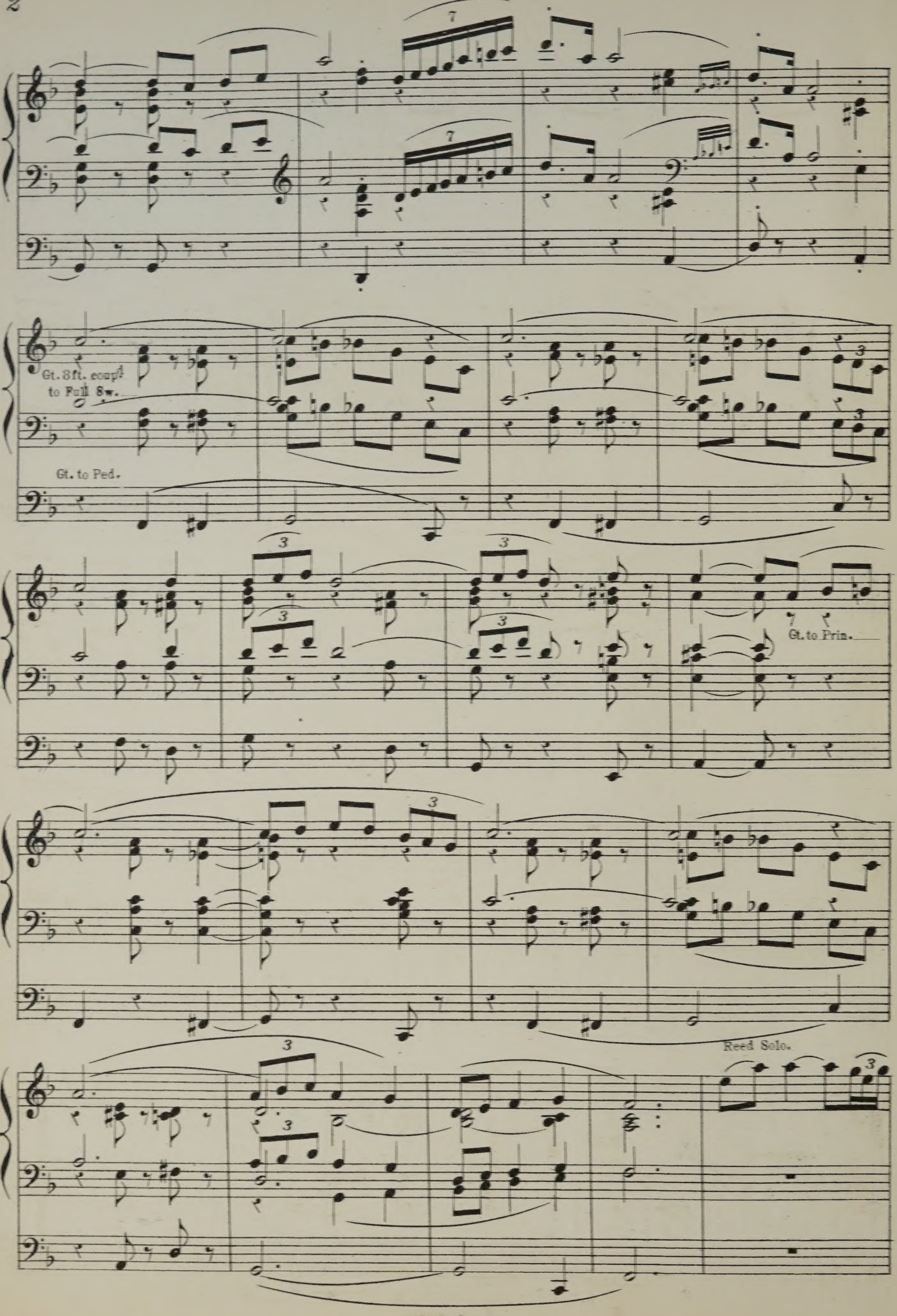
LA MARGUERITE. *Vilanelle in G minor & F minor.*	J. B. WEKERLIN	3	0
SÉRÉNADE. *Tirée de "RUY BLAS" Paroles de Victor Hugo, in E flat & C.*	D°	3	0
FORGET-ME-NOT. *Romance.*	BERTHOLD TOURS	3	0
L'ALOUETTE *Chanson*	D°	4	0
FELICITÉ PASSÉE	J. B. WEKERLIN	3	0

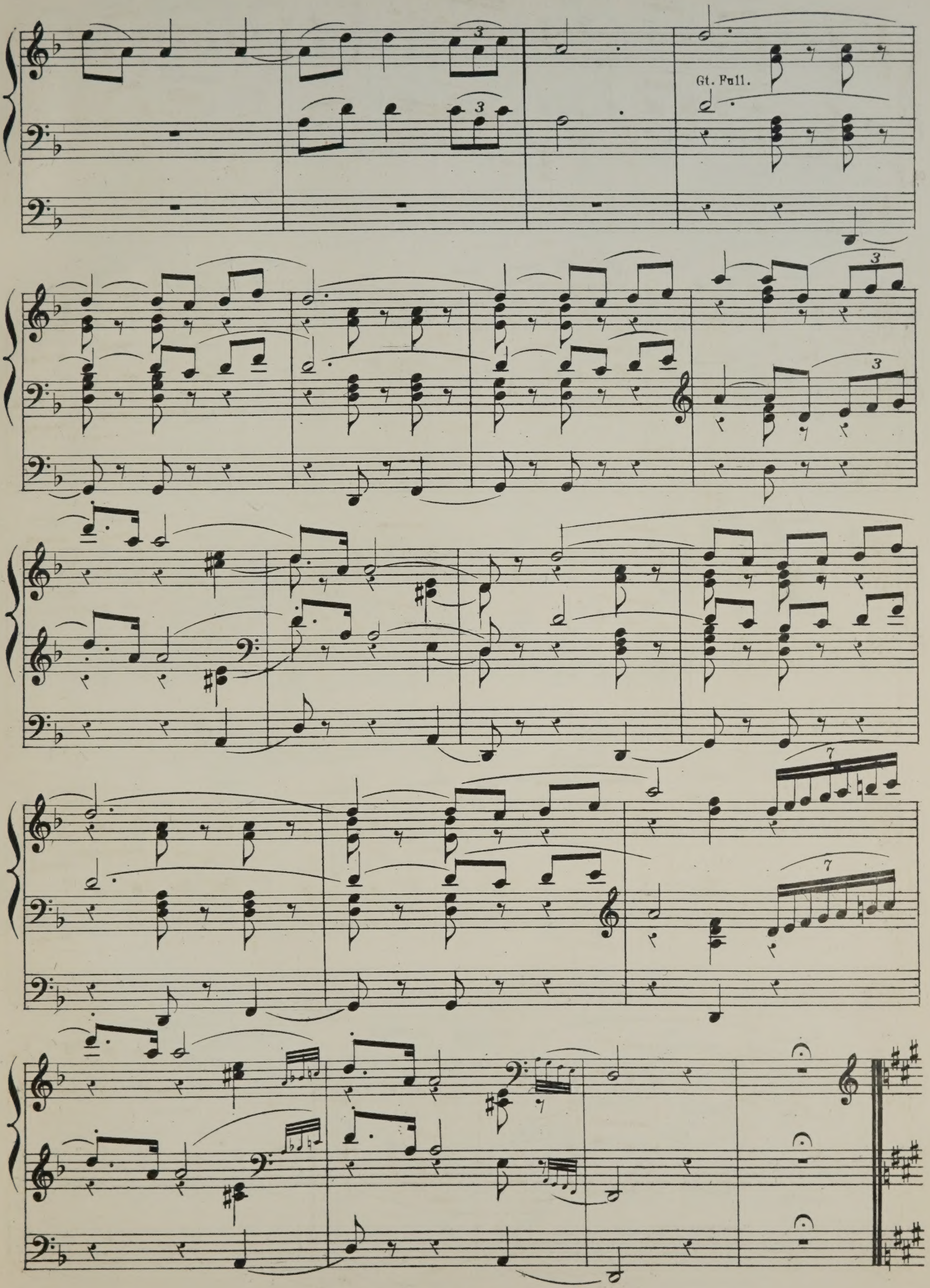
W. CZERNY, 81, REGENT STREET, LONDON. W.

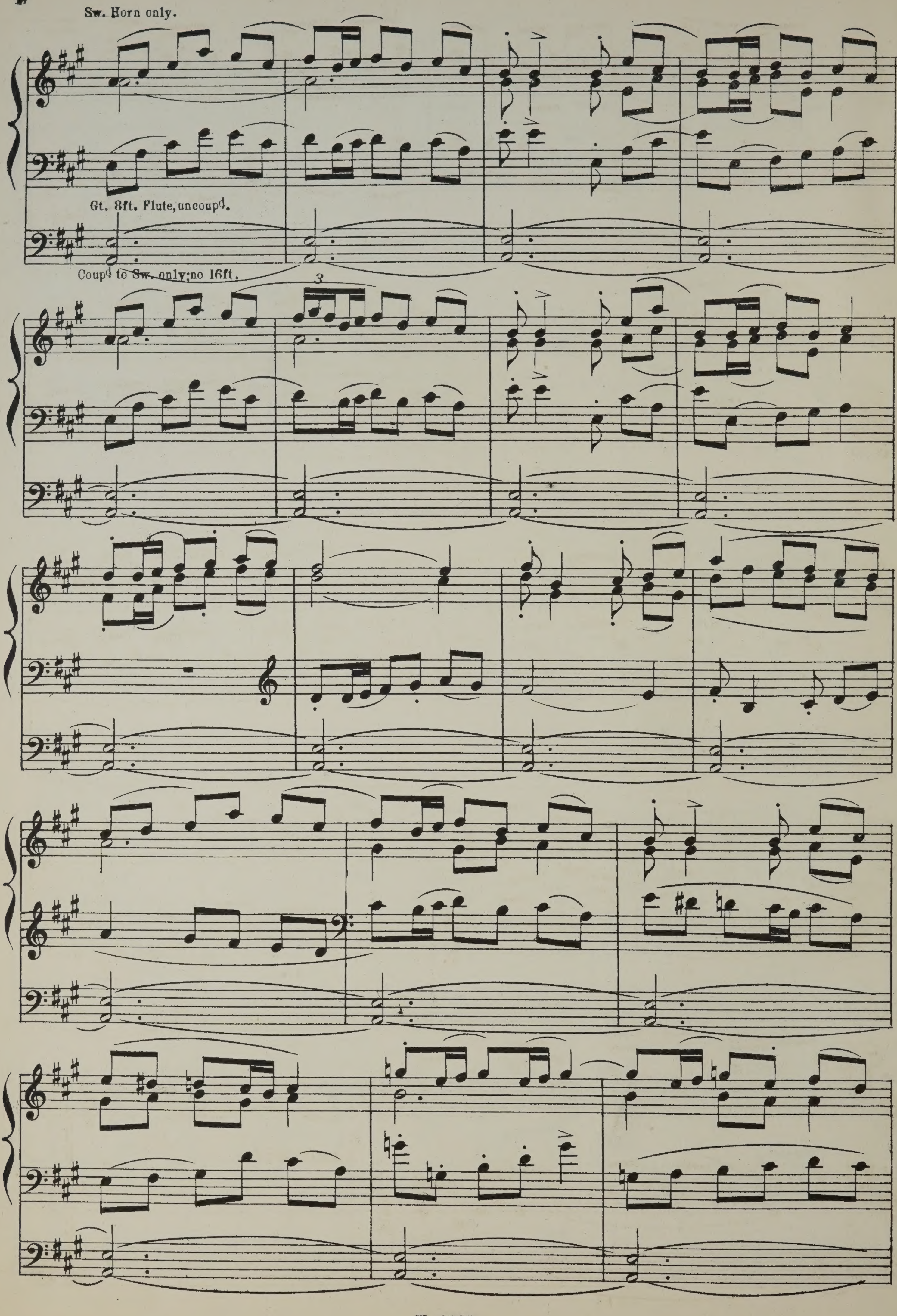
ASSYRIAN MARCH.

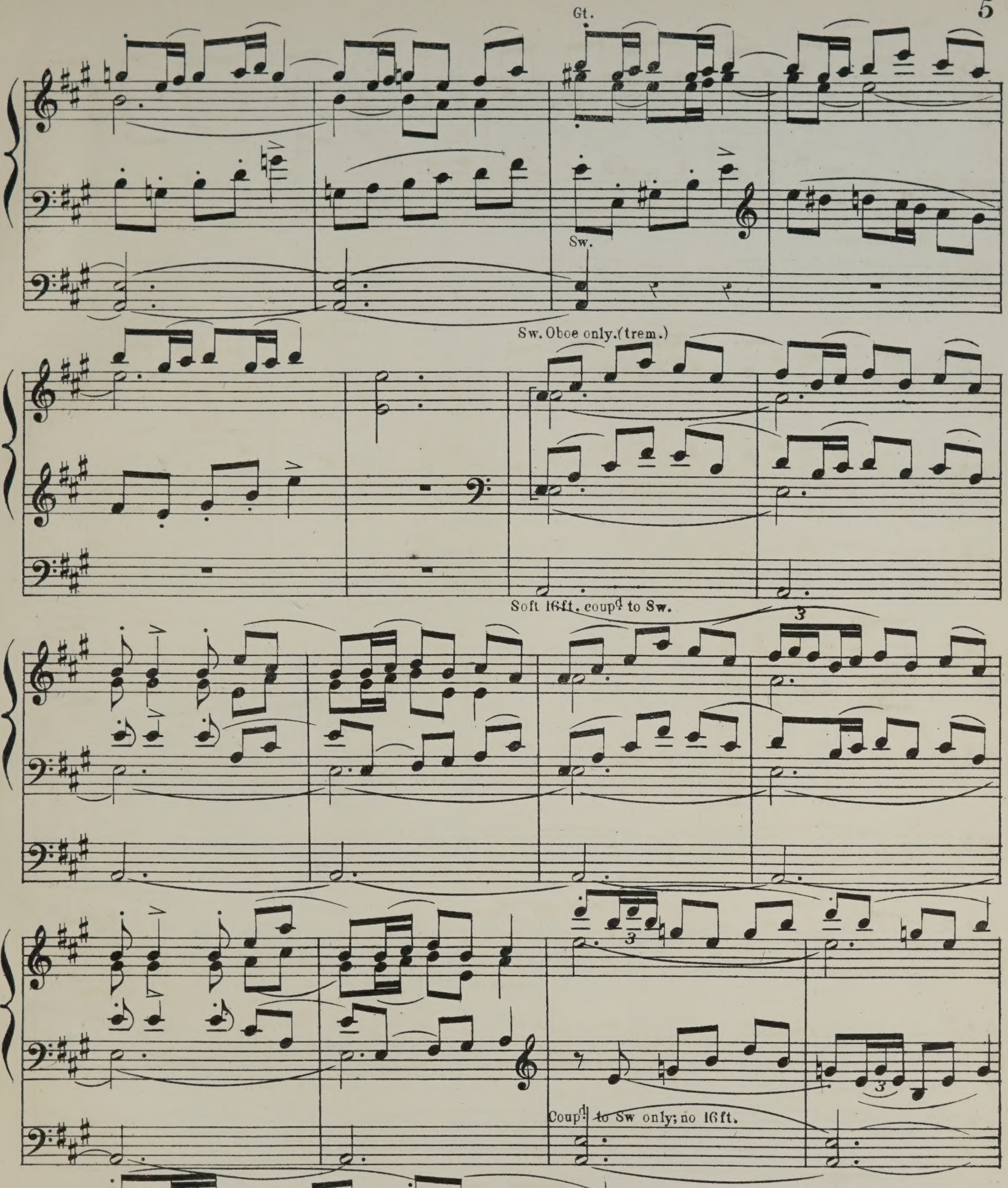
HERBERT BOTTING.

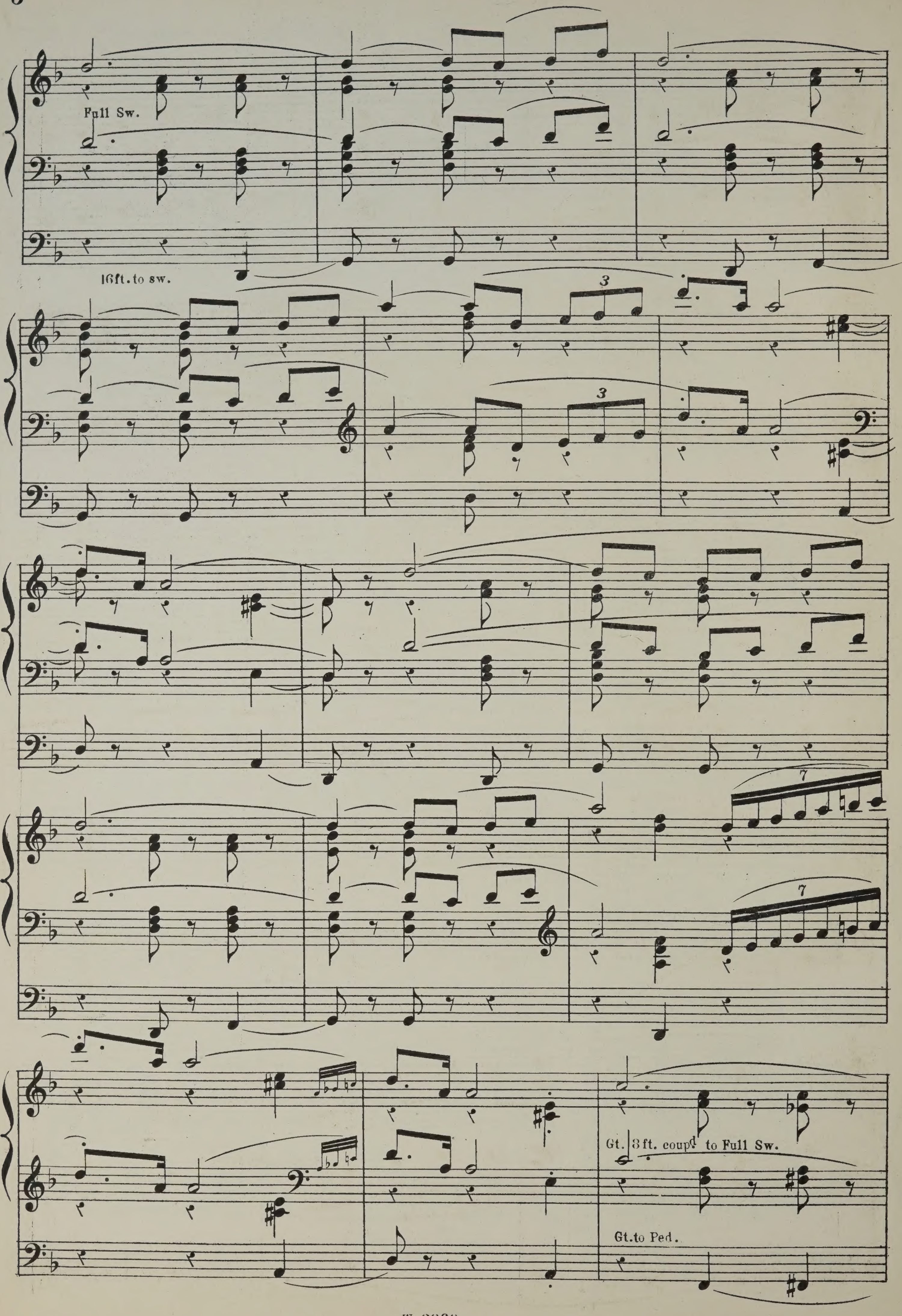

Manuale.
Pedale.
Solo soft Reed.
3
Pomposo.
Full Swell.
Sw: to Ped.

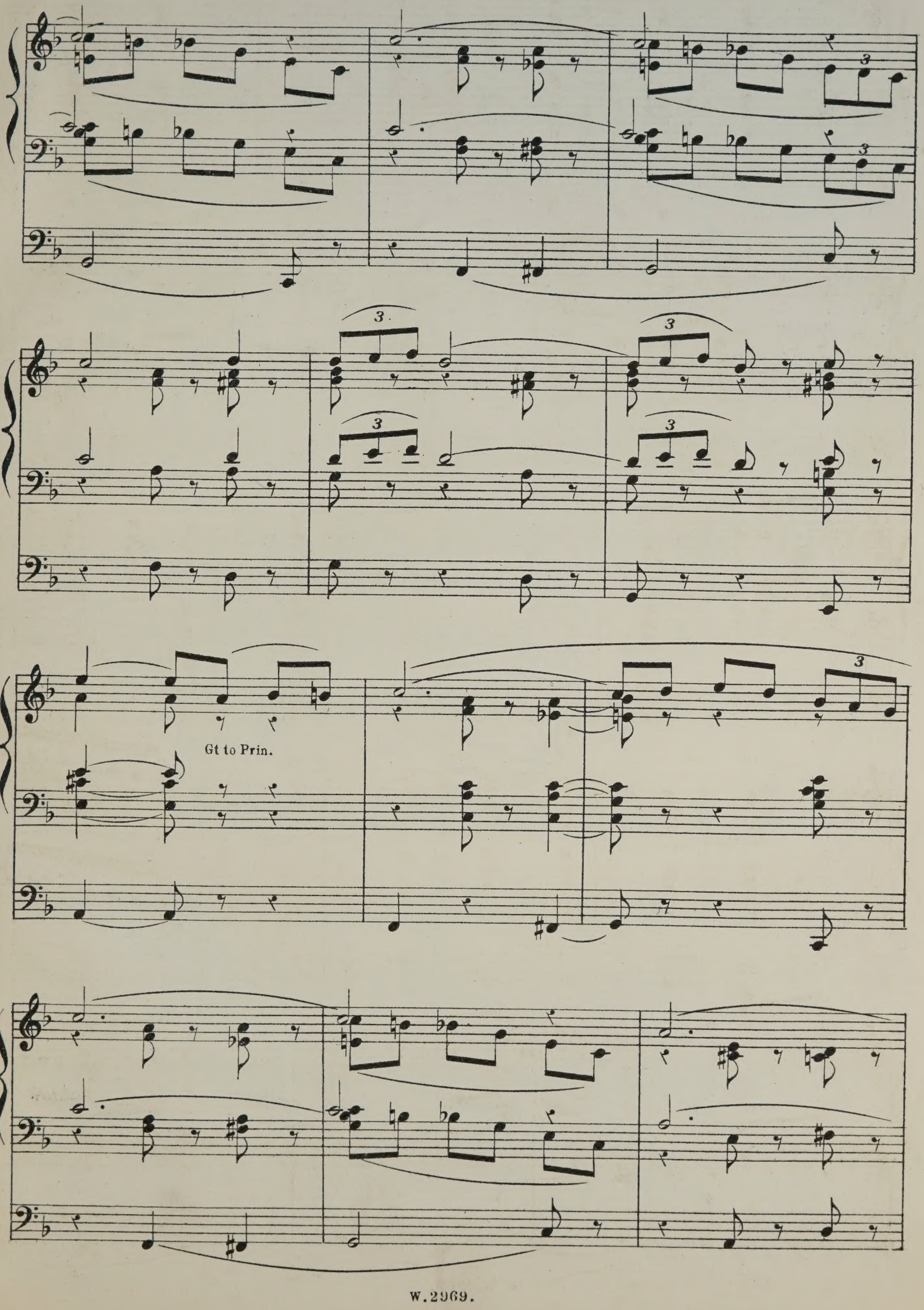

Gt. 8ft. coupᵈ to Full Sw.
Gt. to Ped.
Gt. to Prin.
Reed Solo.

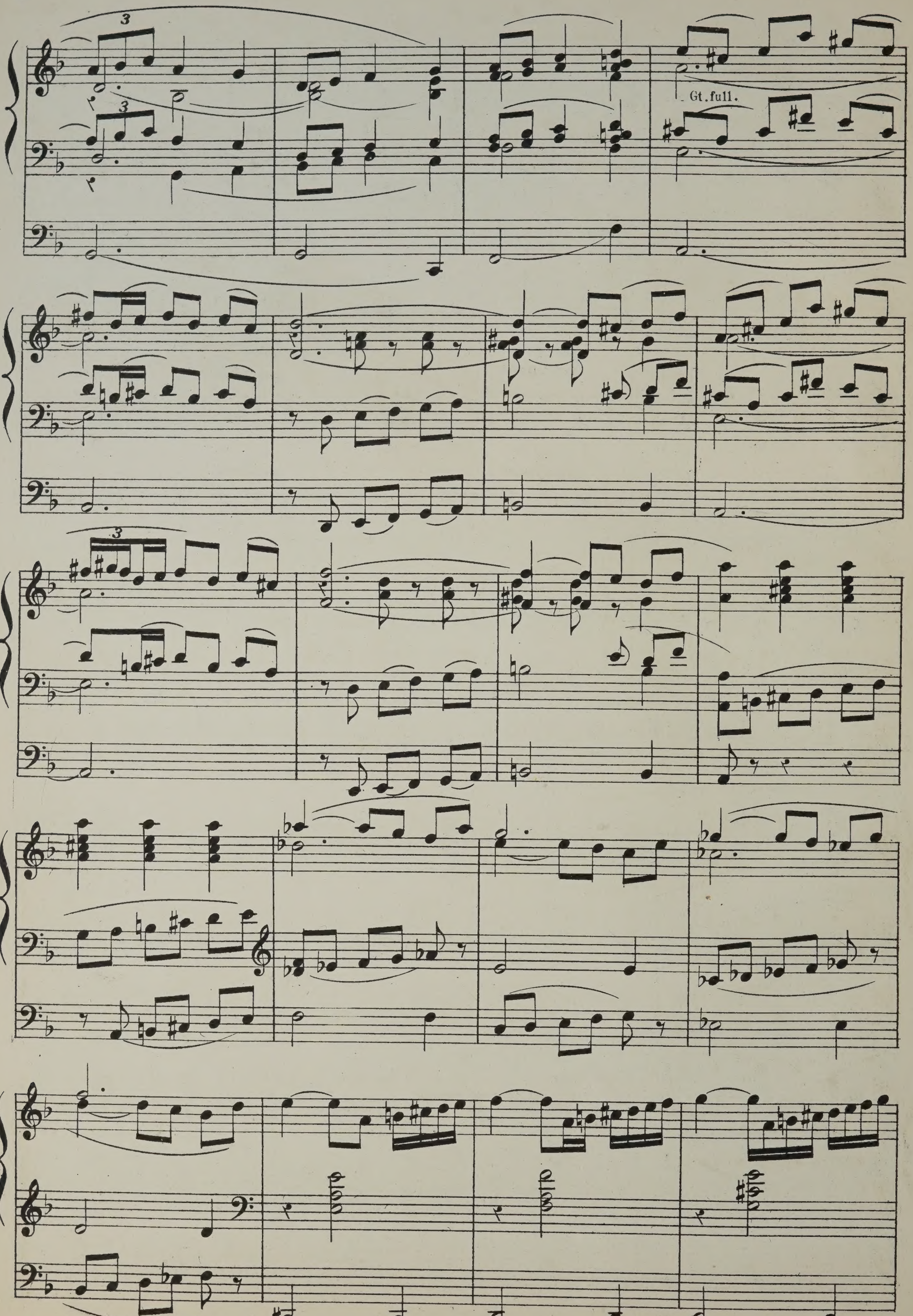

Gt. Full.
3
7

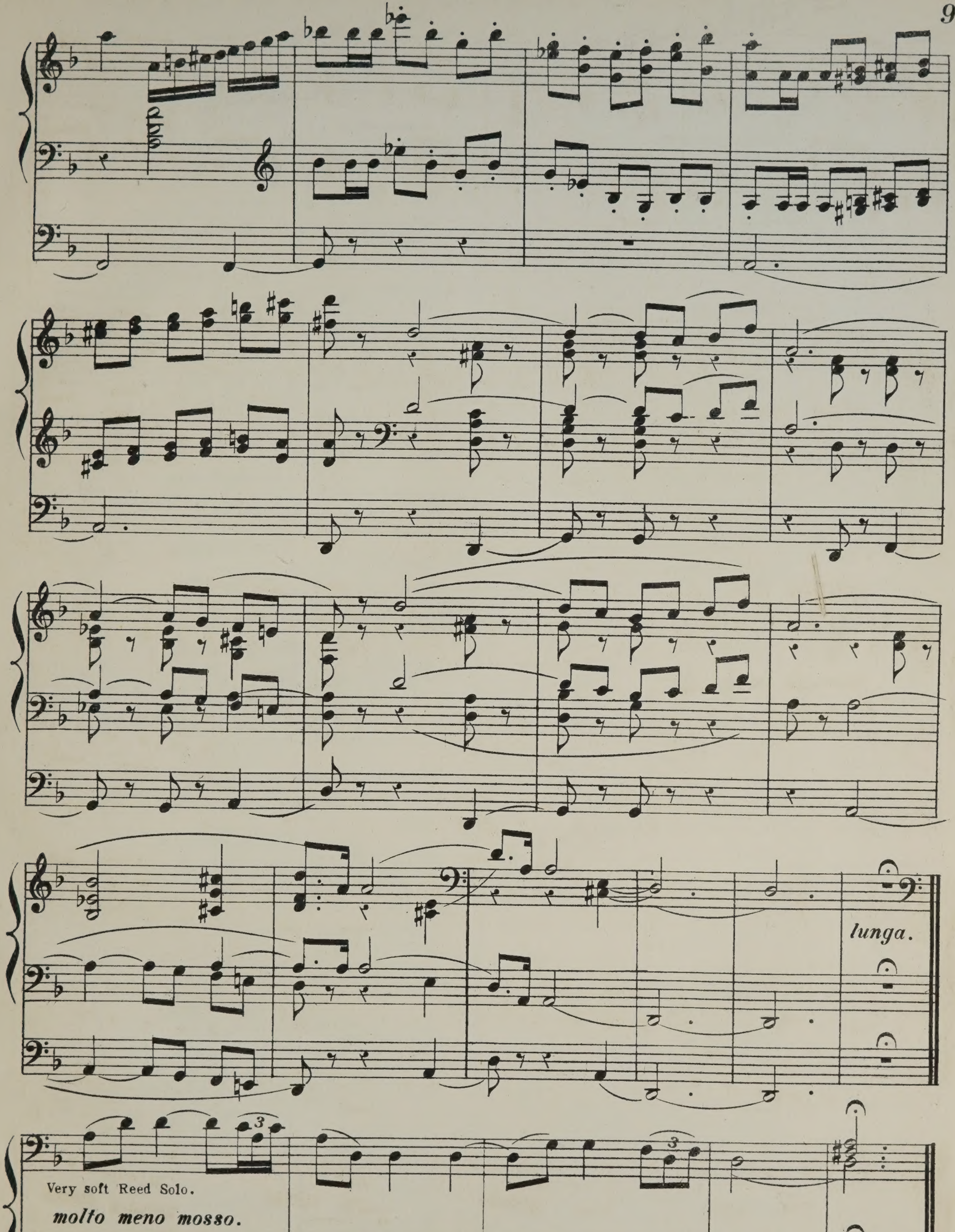

Sw. Horn only.
Gt. 8ft. Flute, uncoupd.
Coupd to Sw. only; no 16ft.
3


Gt.
Sw.
Sw. Oboe only.(trem.)
Soft 16ft. coupd to Sw.
3
3
Coupd to Sw only; no 16ft.
3
3
Solo soft Reed.
3
rall: molto.


Full Sw.
16ft. to sw.
3
3
7
7
Gt. 8ft. coupd to Full Sw.
Gt. to Ped.


Gt to Prin.


Gt. full.


lunga.
Very soft Reed Solo.
molto meno mosso.

NEW ORGAN MUSIC.

	s.	a.
ARNOLD, Dr. G. B.		
March of the Assyrians (from "Sennacherib")	4	0
BARTH, A. J.		
Bridal March, from Lohengrin	3	0
BATISTE, EDOUARD.		
Andante, in G (Edit. E. H. Turpin)	3	0
BLAKELEY, W. A.		
Fantasia and Fugue, G minor (Bach)	4	0
March	3	0
BOWLING, WHEWALL.		
Gavotte (D minor and major)	3	0
BOYSE, ARTHUR.		
Postlude, Introduction and Tempo di Minuetto in F	4	0
BRIDGE, JOS. C.		
Bourrée, by Handel, from 1st Organ Concerto, 2nd Set	4	0
Message, by R. Schumann	3	0
Overture to Œtius, by Handel	3	0
Romance Affetuoso, by J. B. Cramer, from Pianoforte Concerto, in C	4	0
Six Original Compositions (net)	2	6
DEANE, J. H.		
Allegro Marziale	3	0
Gavotte (Handel)	3	0
DELMAR, A. E.		
Overture Poet and Peasant (Suppé)	4	0
Overture Rienzi (Wagner)	4	0
EBERLIN, J. E.		
Prelude and Fugue (Edited by E. H. Turpin)	4	0
Fugue (A Minor) Edited by G. W. Marple	4	0
FISCHER.		
18 Selected Pieces Edited by Haupt, Vol I. (net)	1	6
Vol II. (net)	1	6
FOWLES, GODWIN.		
Golden Trumpets (Processional March)	3	0
FROST, CHAS. J.		
Moderato in B flat	3	0
Thirteen Organ Voluntaries (net)	4	0
GARDNER, GEO.		
Postlude	4	0
GLADSTONE, F. E.		
Air and Variations	4	0
Fantasia in F	3	0
Organ Pieces in various styles net)	4	0
Three Preludes	3	0
GREENE, DR.		
Overture in G (Edited by W. G. Wood)	4	0
GREENHILL, J. H.		
Fugue	3	0
HANDEL.		
Album containing Twelve Pieces, arranged by Dr. W. J. Westbrook, net	4	0
HIRD, F. W.		
Organ Compositions.		
No. 1. Allegretto in G	3	0
„ 2. Prelude in B♭ and Andante in G	3	0
HOLLINS, ALFRED.		
Two Short Preludes (in C and G)	4	0
HOPKINS, Dr. EDWARD J.		
Andante Grazioso	3	0
Organ Music—No. 1. Allegro Moderato in A	3	0
2. Adagio Cantabile in D	2	0
3. Allegro Finale in A ("Jubilee")	4	0
Short pieces for the Organ—intended as Introductory Voluntaries. Sets 1, 2, and 3 (each set contains 3 pieces) each	3	0
HOUSELEY, H.		
Adagio con molto espressione	4	0
Andante con Grazio	2	0
Andantino Grazioso	3	0
Postlude Alla Marcia	3	0
Tempo di Menuetto	3	0
HOYTE, W. S.		
Andante (in A flat)	4	0
Minuet and Trio	4	0
KREBS, J. L.		
Fugue in G (edit. E. H. Turpin)	4	0
LEMARE, EDWIN H.		
Marche Moderne	4	0
LOTT, J. B.		
I waited for the Lord (*Mendelssohn*)	3	0
MARPLE, G. W.		
Andantino, Pleyel	4	0
Fugue (A minor) Eberlin	4	0
March, by Himmel	4	0

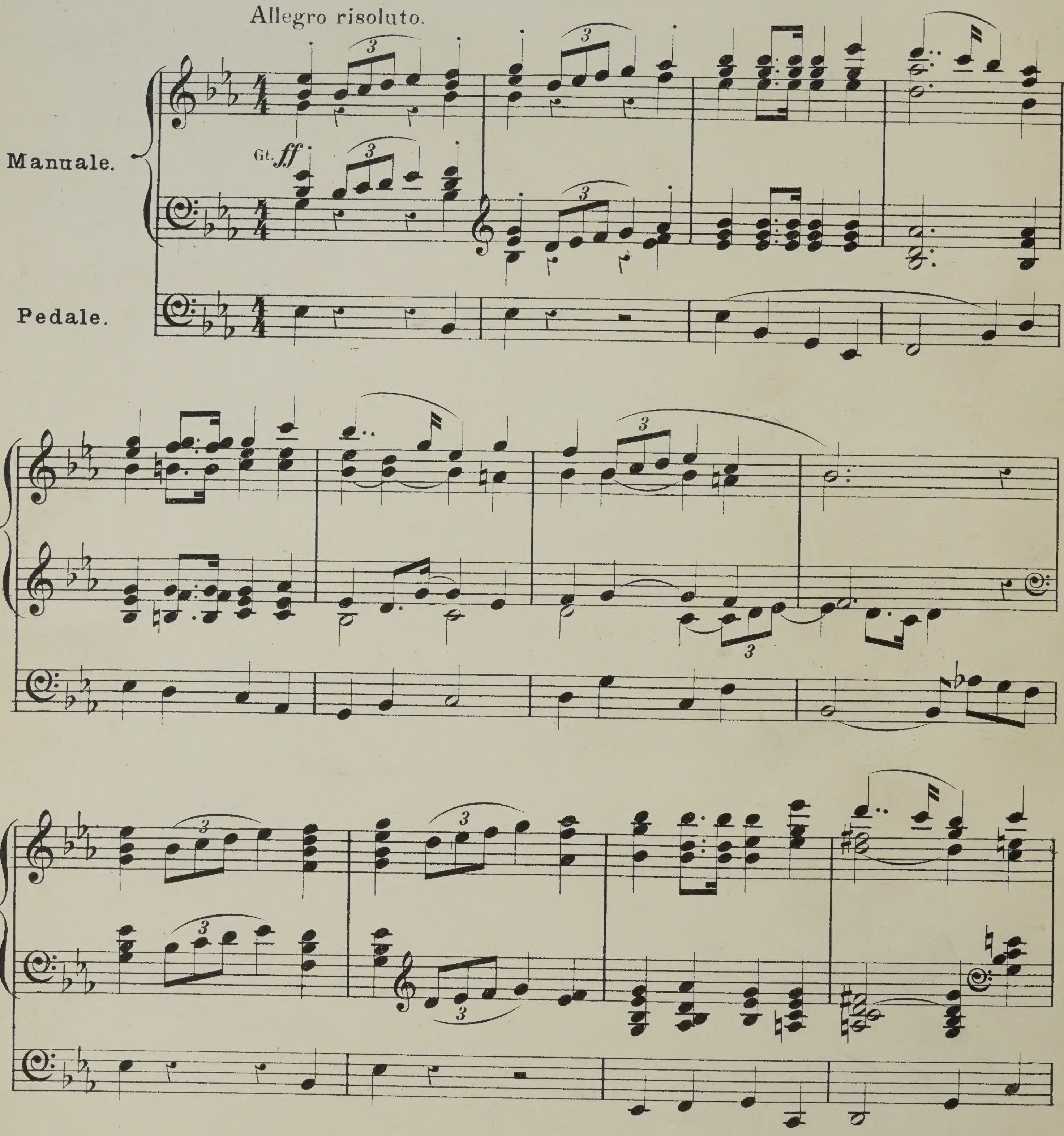
	s.	d.
MUNRO, ROBERT.		
Three Andantes—No. 1. Faith, Melody in F	3	0
2. Hope, in A flat	3	0
3. Prayer, in B flat	3	0
Meditation (in G)	3	0
NUNN, E. CUTHBERT.		
Three Pieces—No. 1. Andante con moto, in G minor	3	0
„ 2. Gavotte in C	3	0
„ 3. Romance, in F	3	0
PINNEY, W.		
Festal March	4	0
Three Andantes—No. 1	2	0
„ 2	2	0
„ 3	2	0
PLANT, ARTHUR B.		
Allegretto in F (with Chorale)	4	0
Two Sonatinas, No. 1 in F, No. 2 in C each	4	0
POOLE, H. J.		
Impromptu March	3	
REMBT, J. C.		
Twenty-two 4-part Fuguettes, compiled specially for schools, and provided with pedal signs by Aug. Haupt net	1	6
SANGSTER, Dr. W. H.		
No. 1. Andante in G	2	0
2. Andante in A flat	2	0
3. Andante in D	2	0
Elegy	4	0
SCHRÖTER, MAX.		
Gavotte Imperiale	3	0
SILAS, E.		
Nocturne in G minor, No. 11, Chopin	4	0
SIMPER, CALEB.		
March (in D)	4	0
SMITH, GEO. F.		
Introduction and Fugue, in G Major	4	0
SMITH, SEYMOUR.		
Andante in C	4	0
STARK, HUMPHREY J.		
Andante in F	2	0
Four Movements from Spohr— s. d.		
No. 1. Aria ("Si, lo' senté") 3 0		
„ 2. Quartetto ("Chi l'amaté") 3 0		
„ 3. Introduzione 4 0		
„ 4. Duetto ("M'inonda, oh cara") 2 6		
Vorwarts, an die Ehre, March (Sanders)	3	0
TOURS, B.		
Gavotte Moderne, en ut Arranged by E. H. TURPIN	3	0
TOZER, A. E.		
Reverie	4	0
TURPIN, EDMUND H.		
Allegretto (Salieri 1784)	4	0
Aria from Bach's Suite in D	4	0
Carillons de Dunkerque (Carter, 18th Century)	4	0
Chopin's Prelude, No. 4 in E Minor	3	0
Fantasia, on a Theme by Weber	5	0
Impromptu	4	0
Minuet de Boccherini	4	0
Musette	3	0
Pastorale for Christmastide (transcribed from Corelli's 8th Concerto)	4	0
Short Voluntaries, from unpublished scores and the less known works of eminent composers. Three books each	4	0
Vesper Hymn	5	0
TURPIN, JAMES.		
Andante from Haydn's third Grand Symphony	4	0
Largo (Handel)	3	0
Tema con Variazione, from Beethoven's Septet	4	0
WESLEY, S.		
Twelve Voluntaries, edited by Dr. W. J. Westbrook—		
Book I., Vols. 1 to 6 (17 movements) net	4	0
„ II., „ 7 to 12 (16 movements) net	4	0
WHITNEY, S. B.		
Processional Grand March	4	0
WRIGHT, ADAM.		
Grand Processional March	3	0
WODEHOUSE, J.		
My heart ever Faithful (Bach)	4	6
Angels ever Bright and Fair, Aria (Handel)		
I waited for the Lord, Duet and Chorus, (Mendelssohn)	4	0
How beautiful are the feet, Aria (Handel)		
Overture to Egmont (Beethoven op. 84)	4	0
WOOD, W. G.		
Introduction and Allegro	4	0
Romanze und Liebeslied (A. Henselt)	4	0

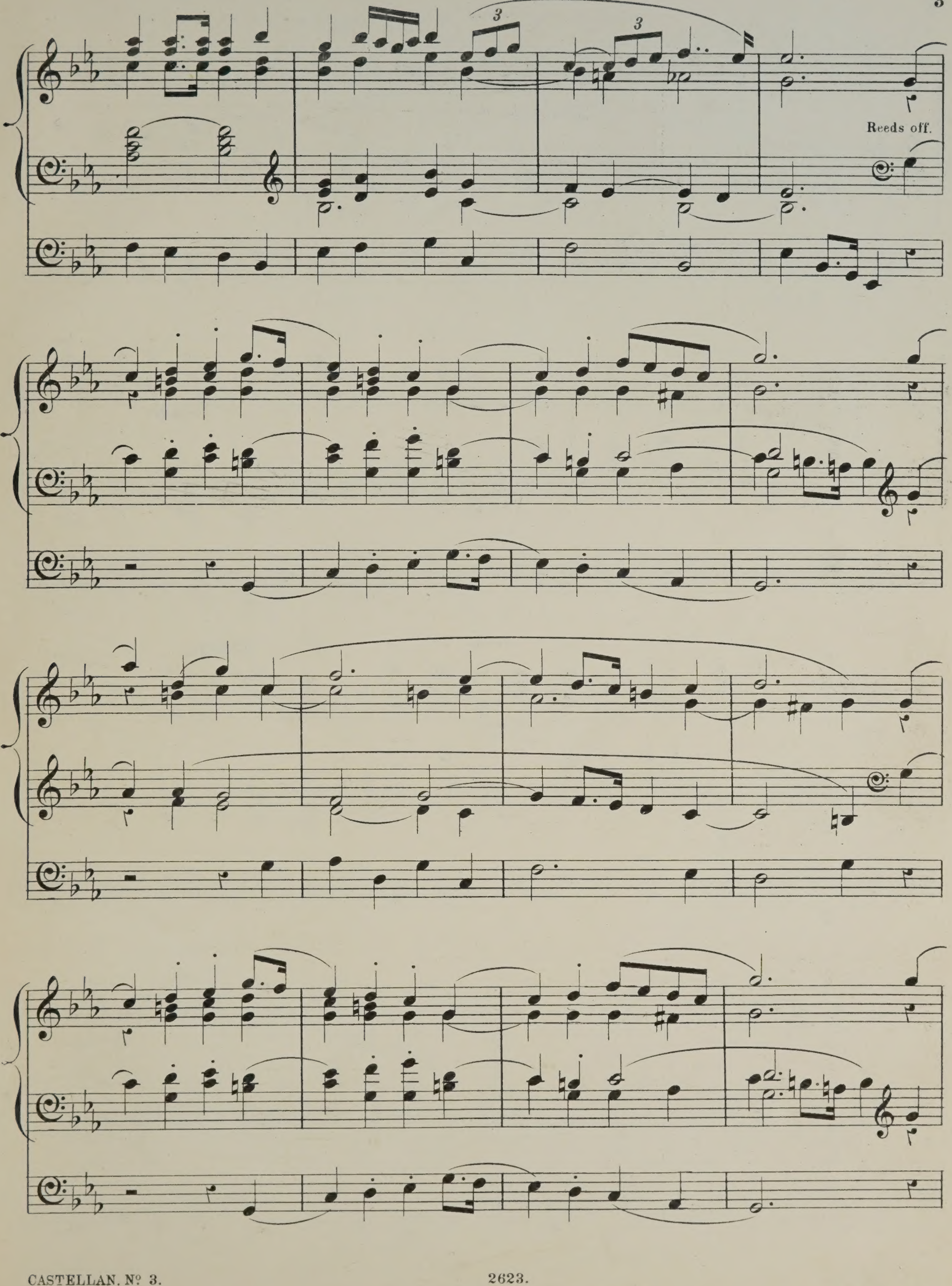
WEEKES & Co., 14, Hanover Street, Regent Street, London, W.

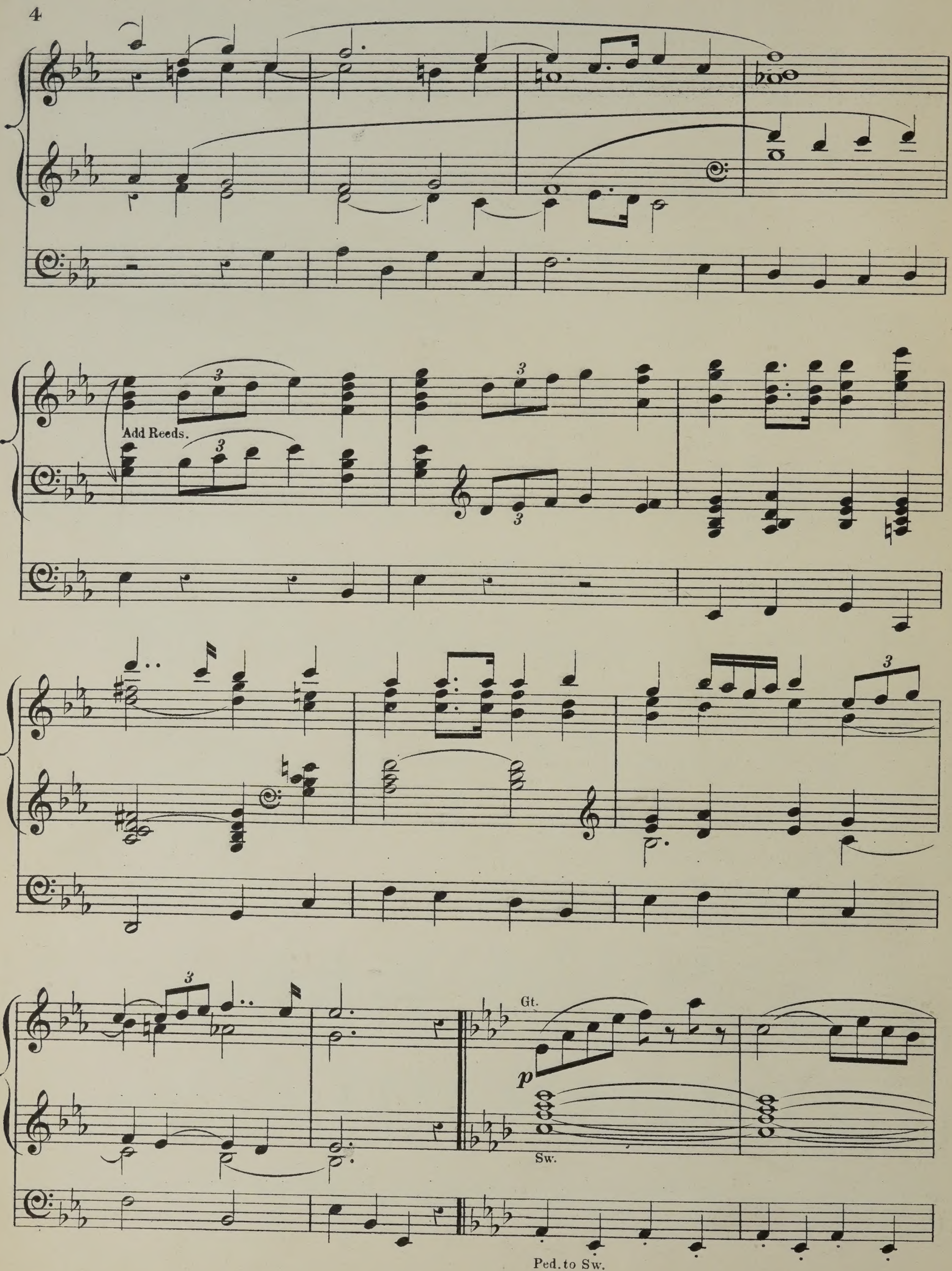
Marche Triomphale.

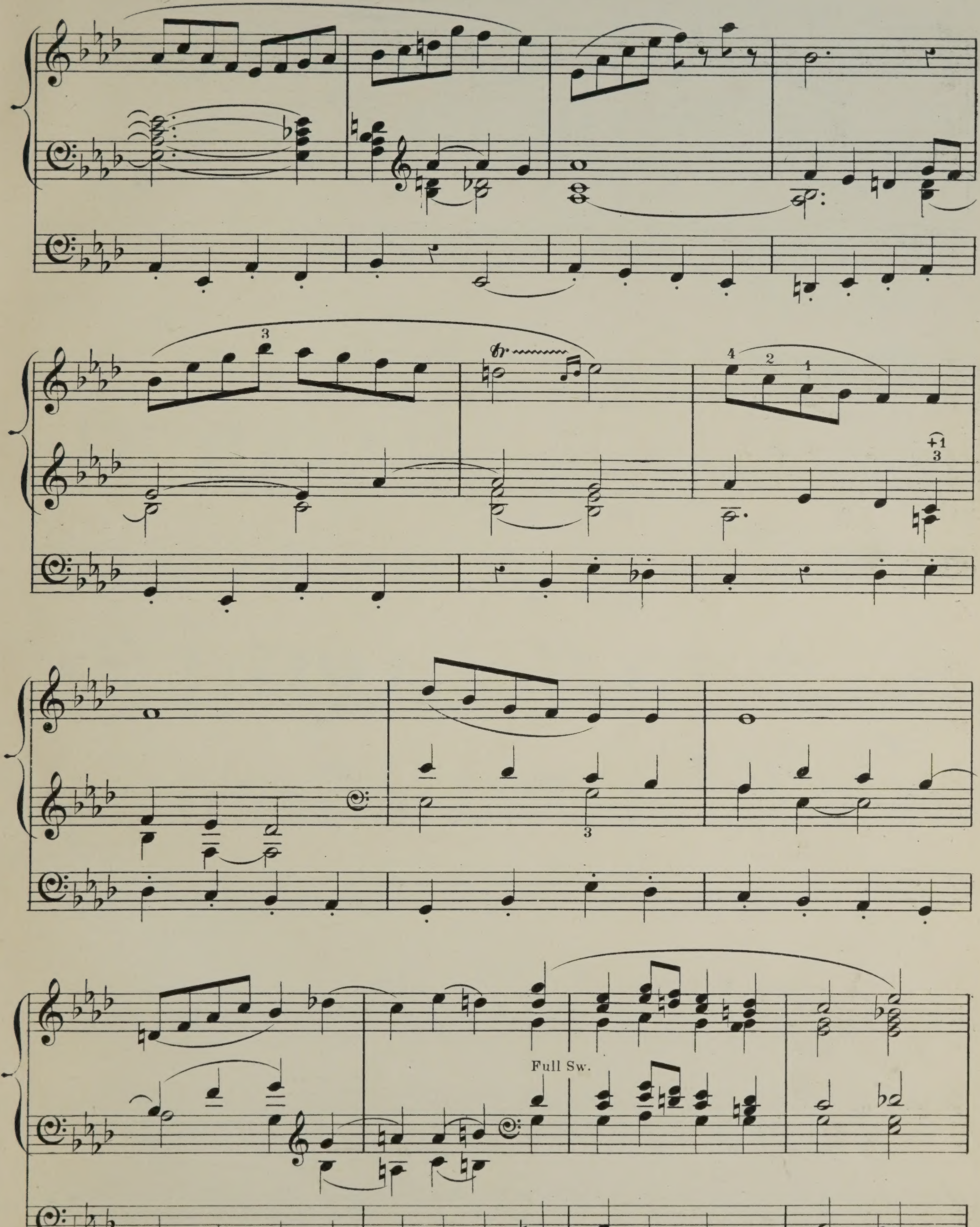
LEON CASTELLAN.

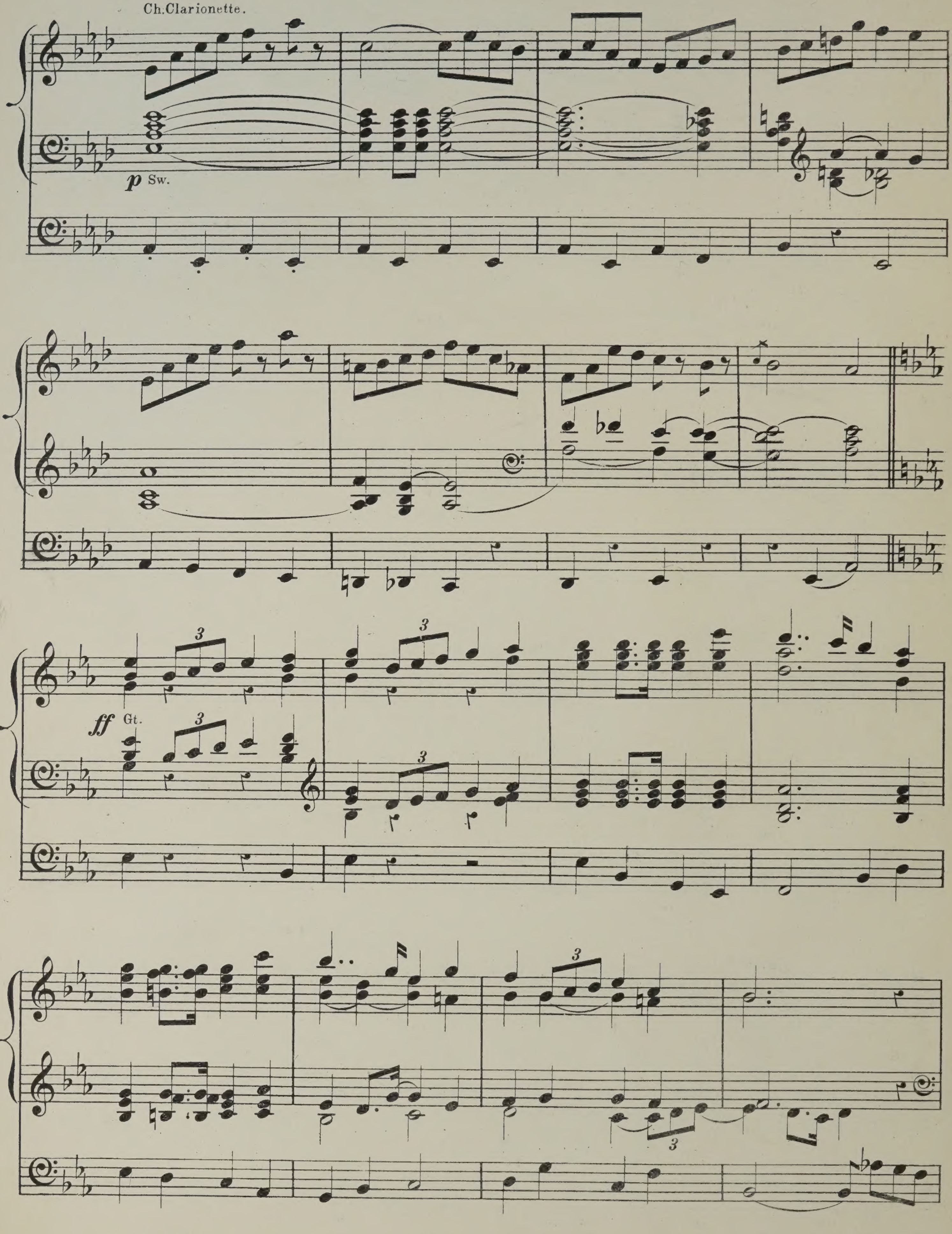
PREPARE.
Sw. Full.
Gt. Full.
Ch. Clarionette.

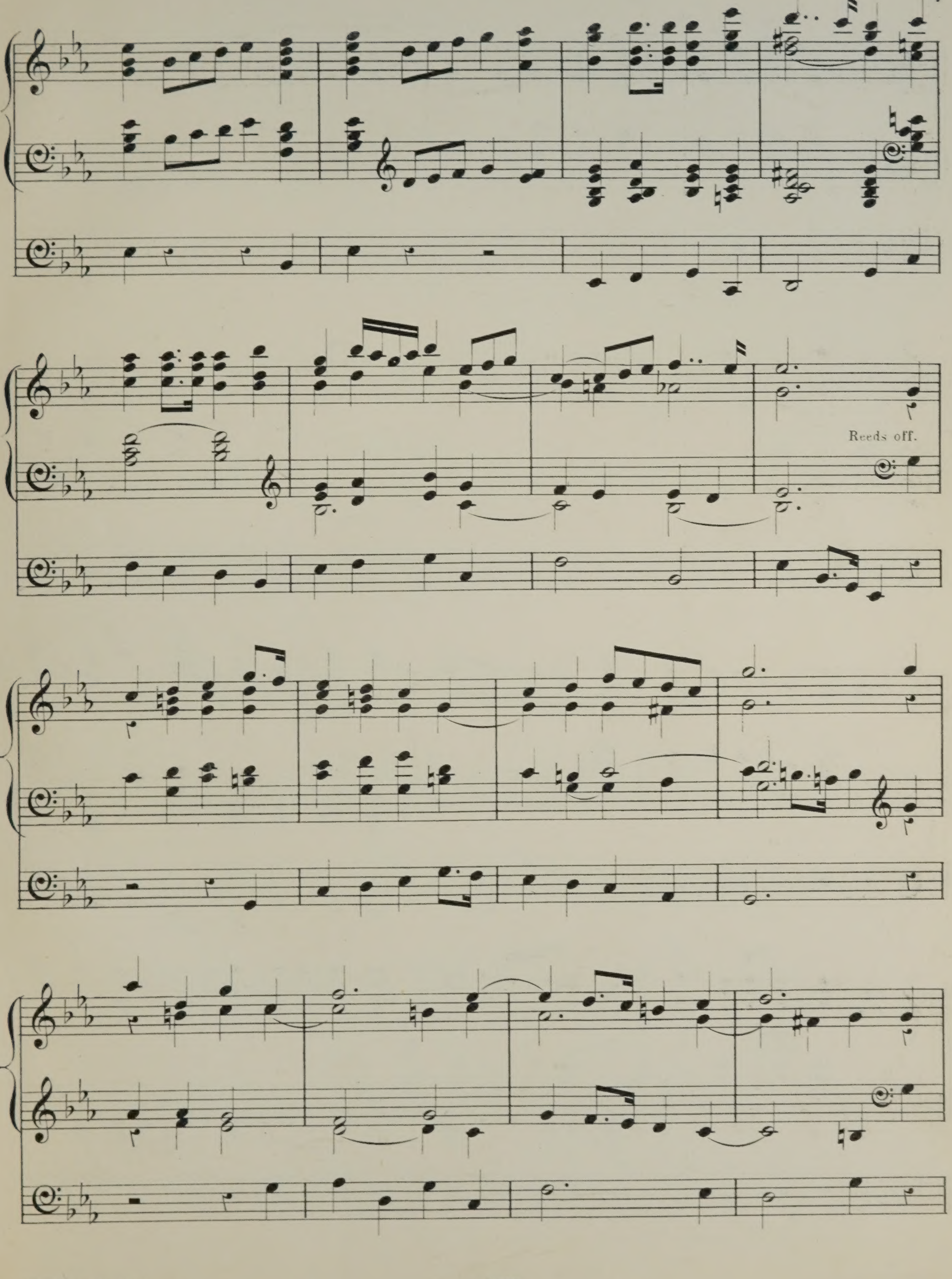

Allegro risoluto.
Manuale.
Gt. ff
Pedale.
3

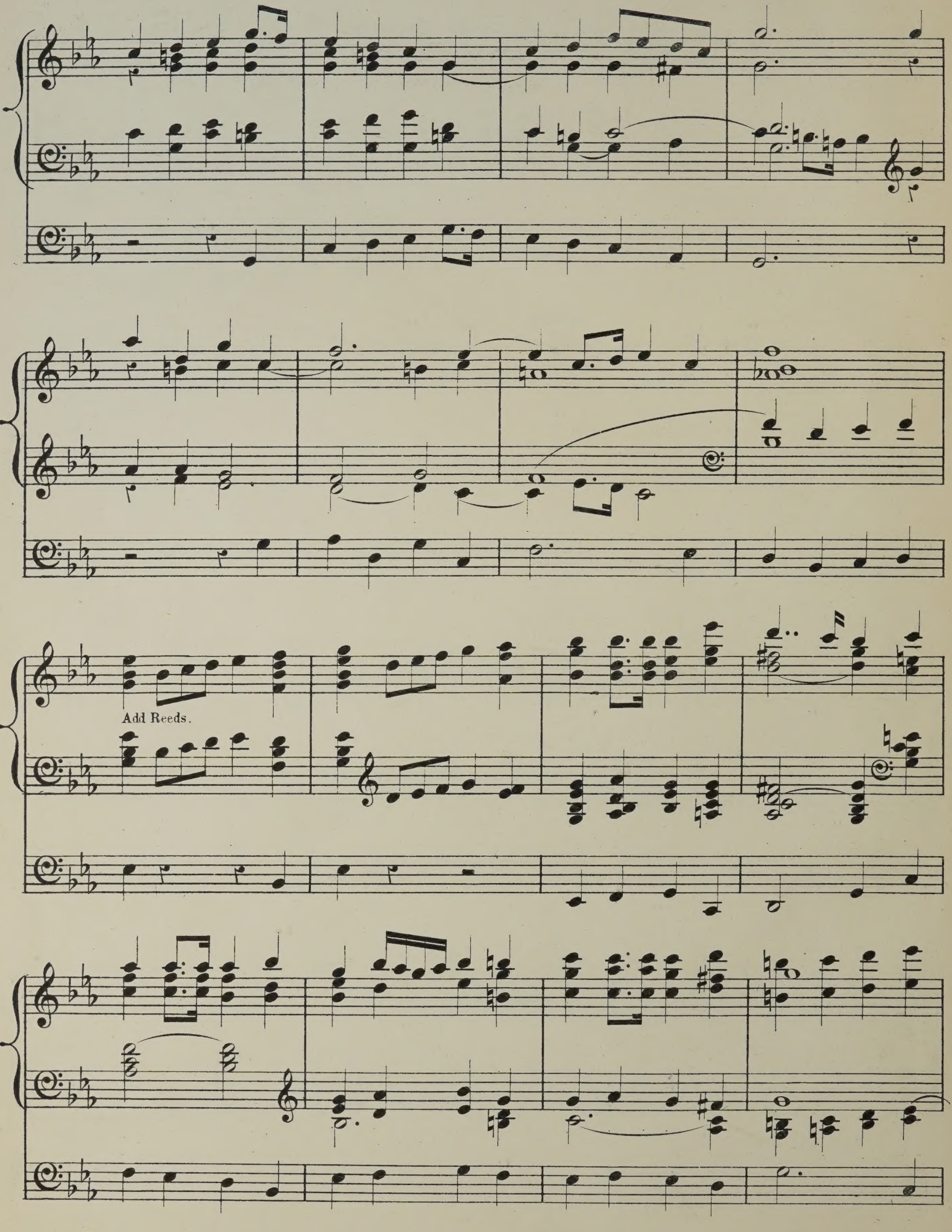

3
3
Reeds off.

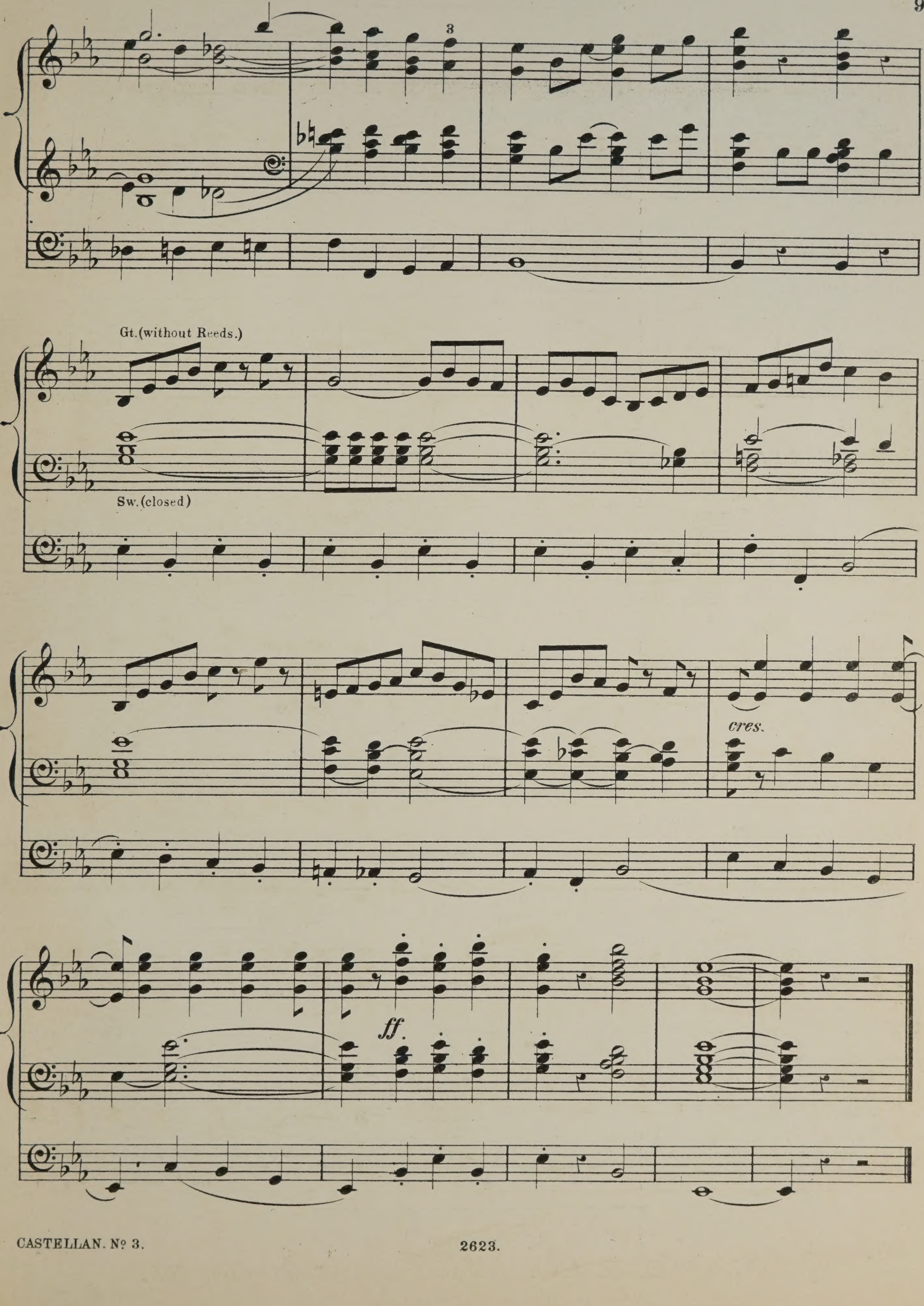

Add Reeds.
Gt.
p
Sw.
Ped. to Sw.


tr
+1
Full Sw.


Ch.Clarionette.
p Sw.
ff Gt.
3

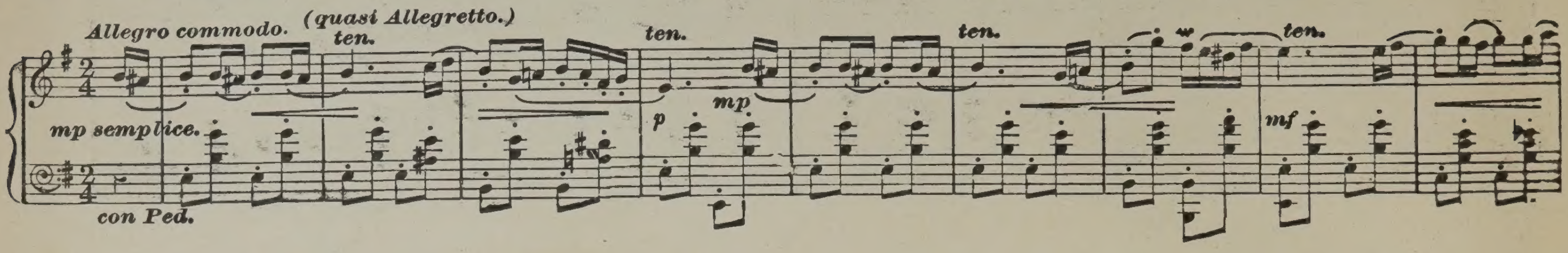

Reeds off.


Add Reeds.

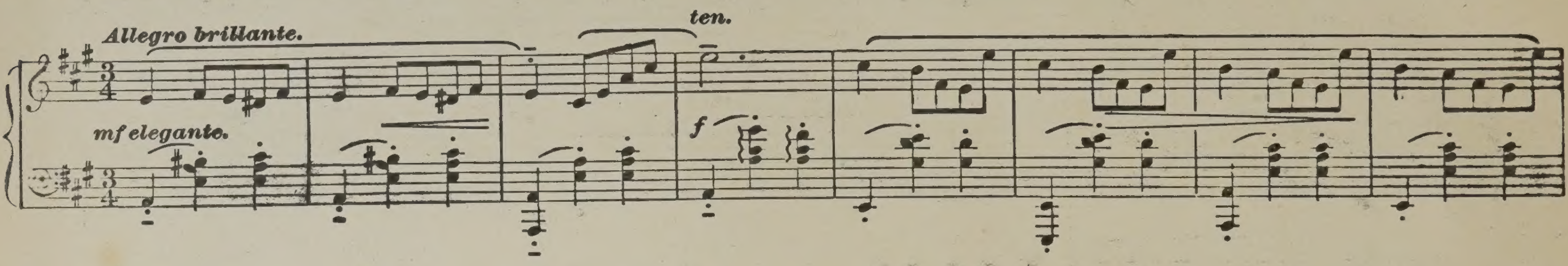

3
Gt.(without Reeds.)
Sw.(closed)
cres.
ff.

Popular Pianoforte Music

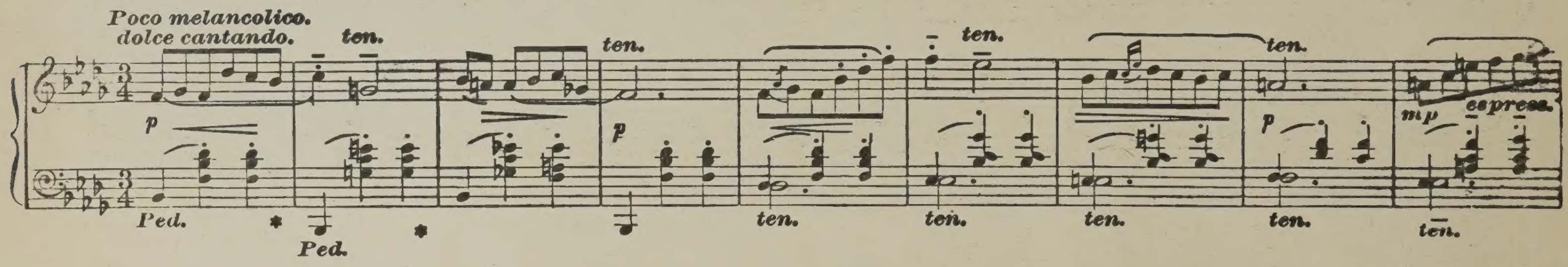
THREE ROUMANIAN DANCES. No. 1.—Chanson Paysanne. Price 3s. COPYRIGHT. **Anton Strelezki.**


Allegro commodo.
(quasi Allegretto.)
ten.
mp semplice.
con Ped.
p
mp
mf

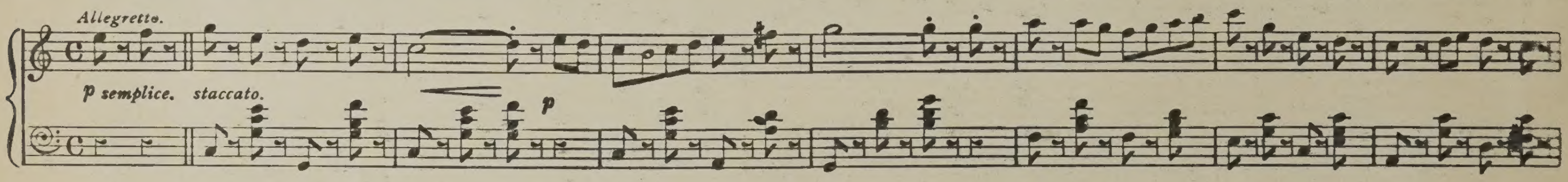
THREE ROUMANIAN DANCES. No. 2.—Valse Gaie. Price 3s. COPYRIGHT. **Anton Strelezki.**


Allegro brillante.
mf elegante.
ten.
f

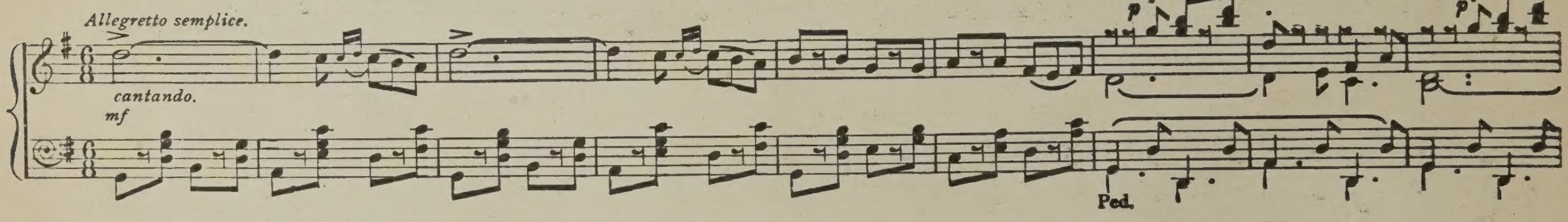
THREE ROUMANIAN DANCES. No. 3.—Valse Triste. Price 3s. COPYRIGHT. **Anton Strelezki.**


Poco melancolico.
dolce cantando.
ten.
p
Ped.
*
mp
espress.

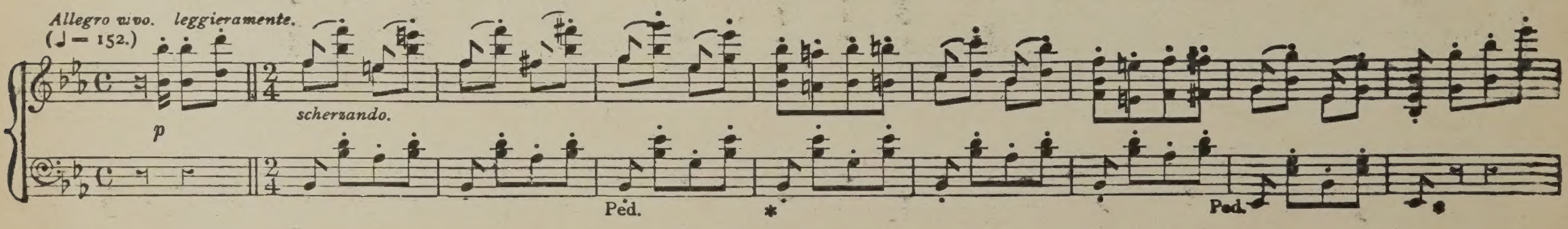
MARGHERITA (Morceau de genre). COPYRIGHT, 1892 BY ROBERT COCKS & CO. Solo, 4s.; Duet, 4s. **Angelo Mascheroni.**


Allegretto.
p semplice.
staccato.
p

A WOODLAND SERENADE. (Transcription of his popular song). Solo, 4s.; Duet, 4s. **Angelo Mascheroni.**
COPYRIGHT, 1893, BY ROBERT COCKS & CO.


Allegretto semplice.
cantando.
mf
p
Ped.

LA BALADINE. Solo, 4s.; Duet, 6s. COPYRIGHT. **Ch. B. Lysberg.**

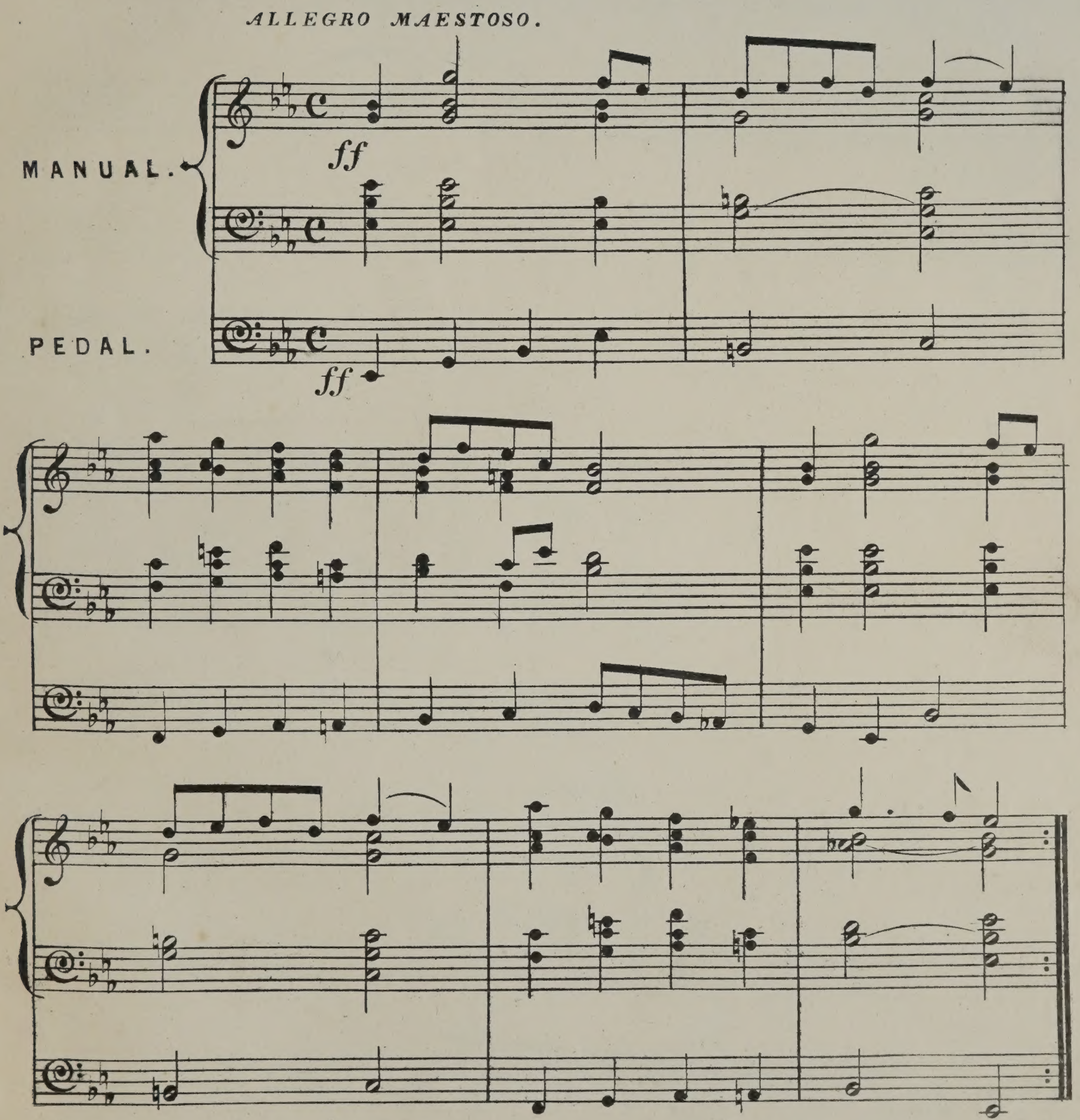

Allegro vivo.
leggieramente.
(♩ = 152.)
p
scherzando.
Ped.
*

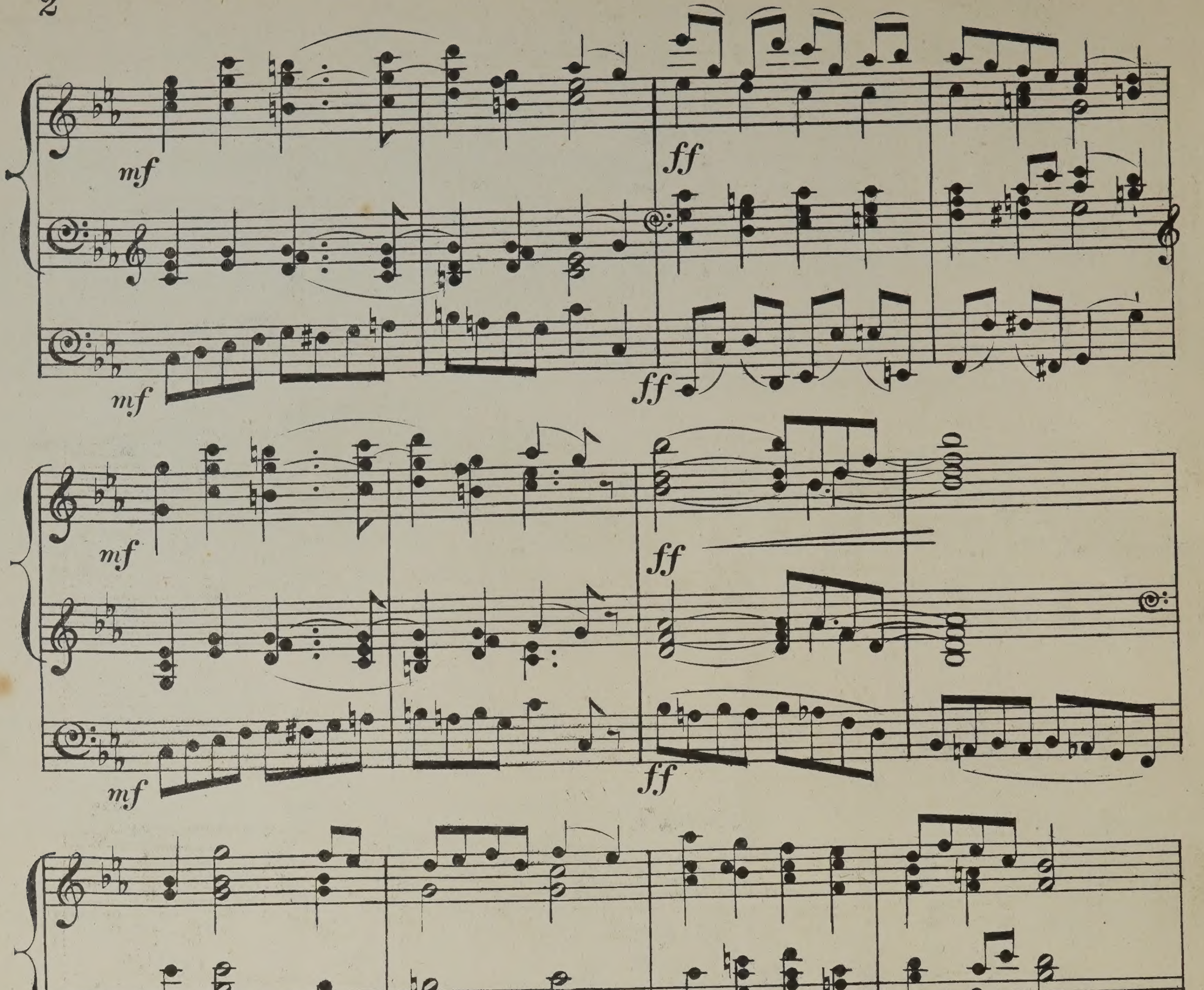
LONDON:
LEONARD & CO., 311, Oxford Street, W.

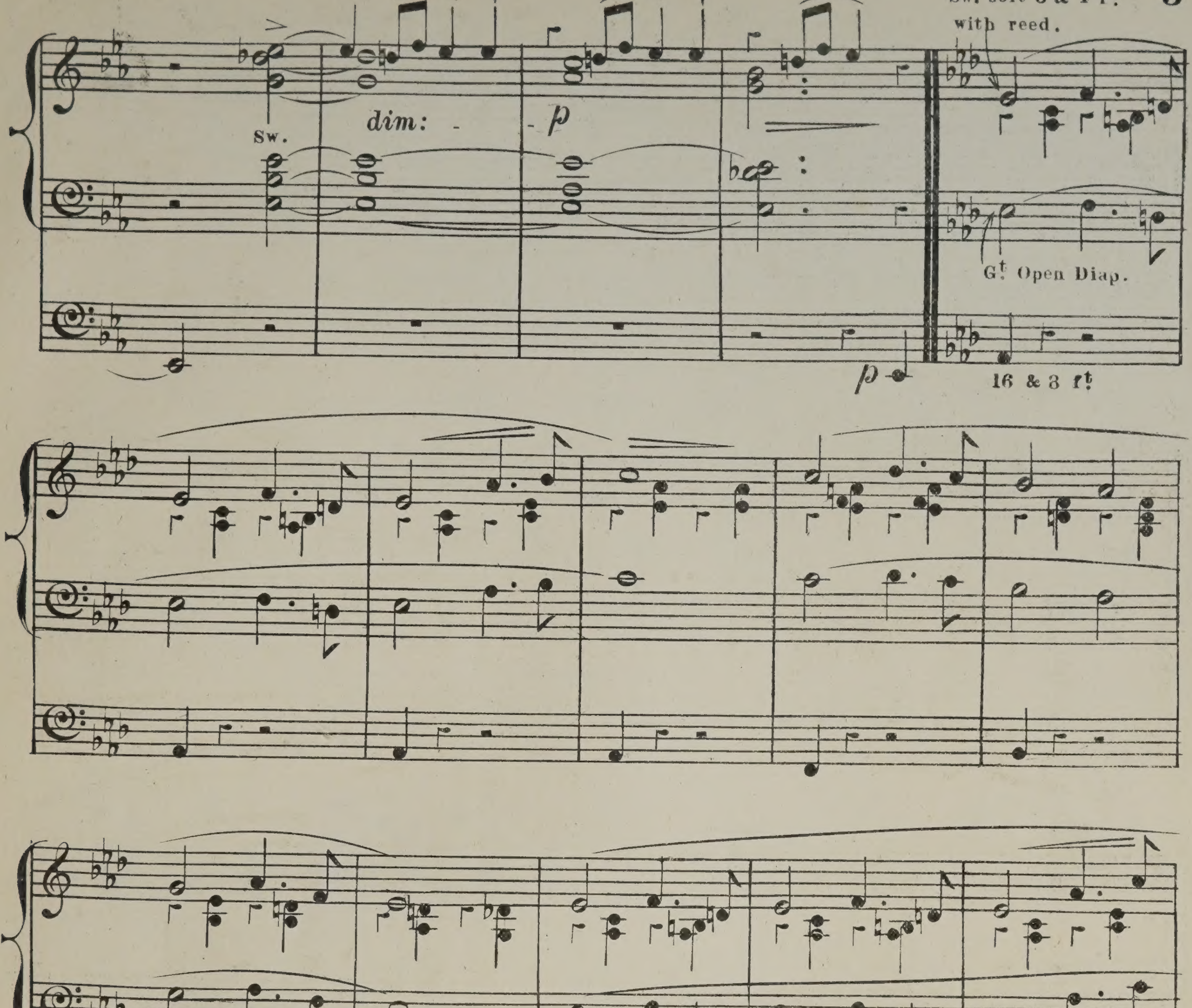
To his friend
E.H. BIRCH, Mus. Bac. Oxon.

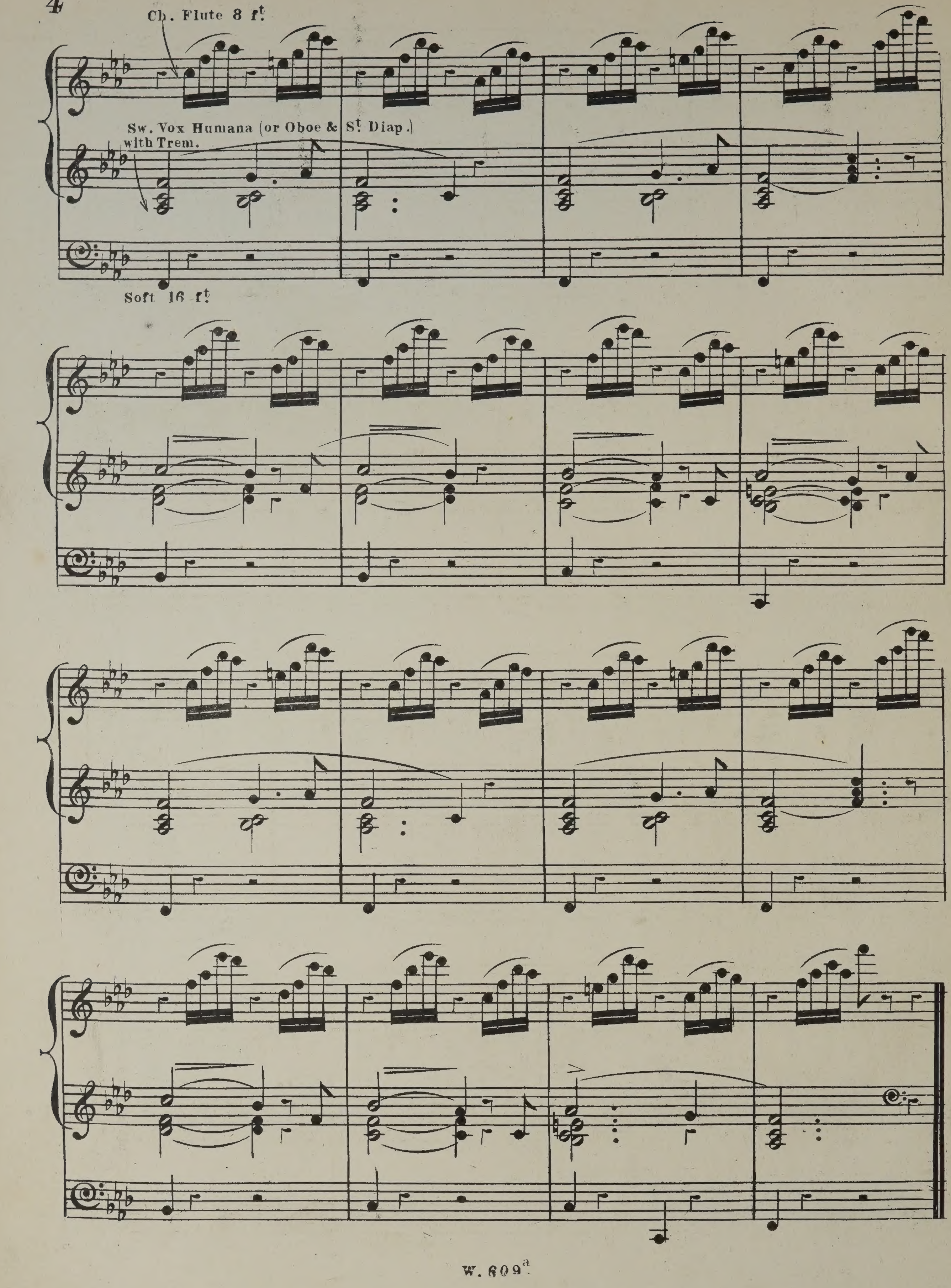
FESTIVAL MARCH.

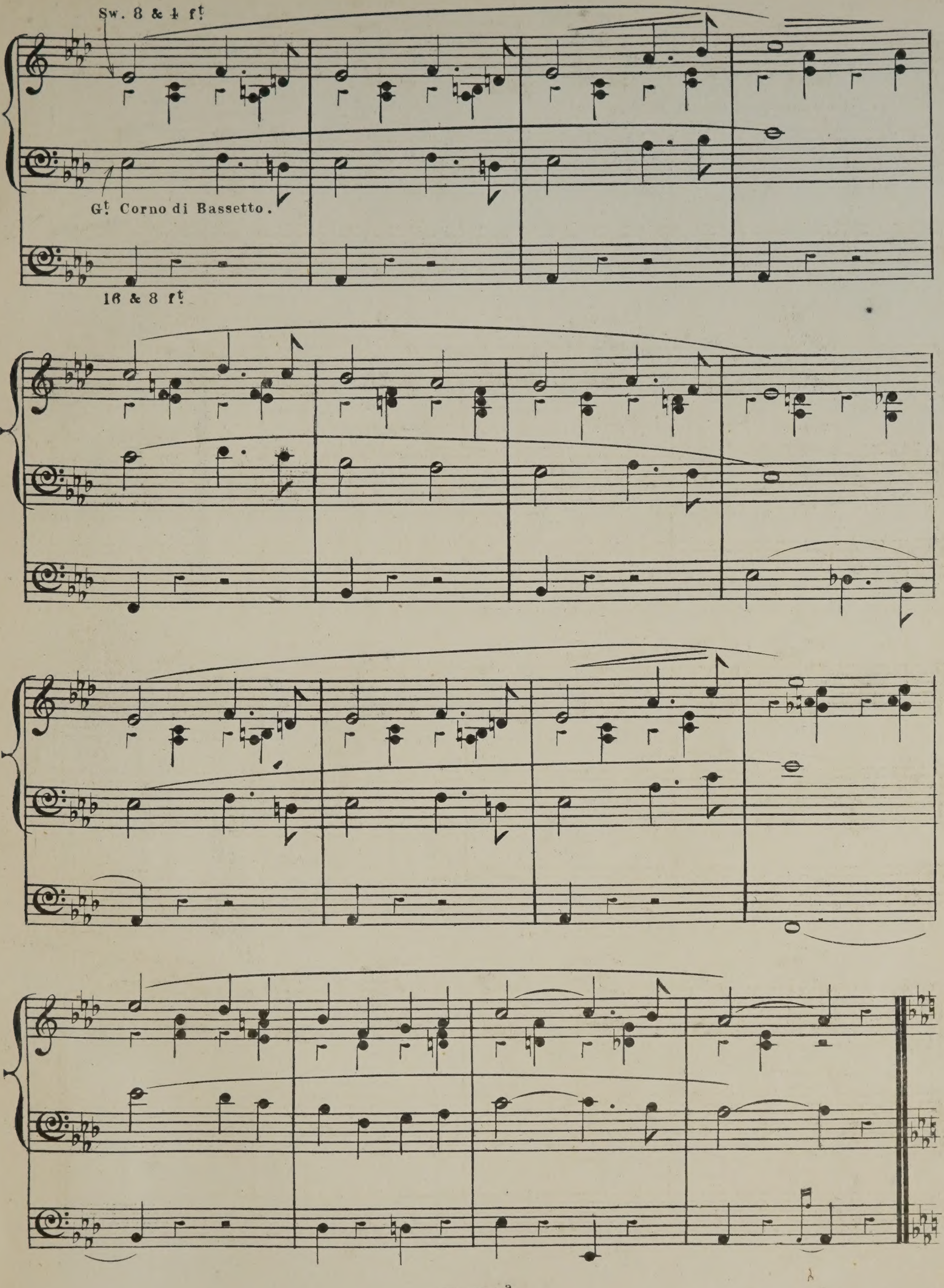
FREDERICK G. COLE.

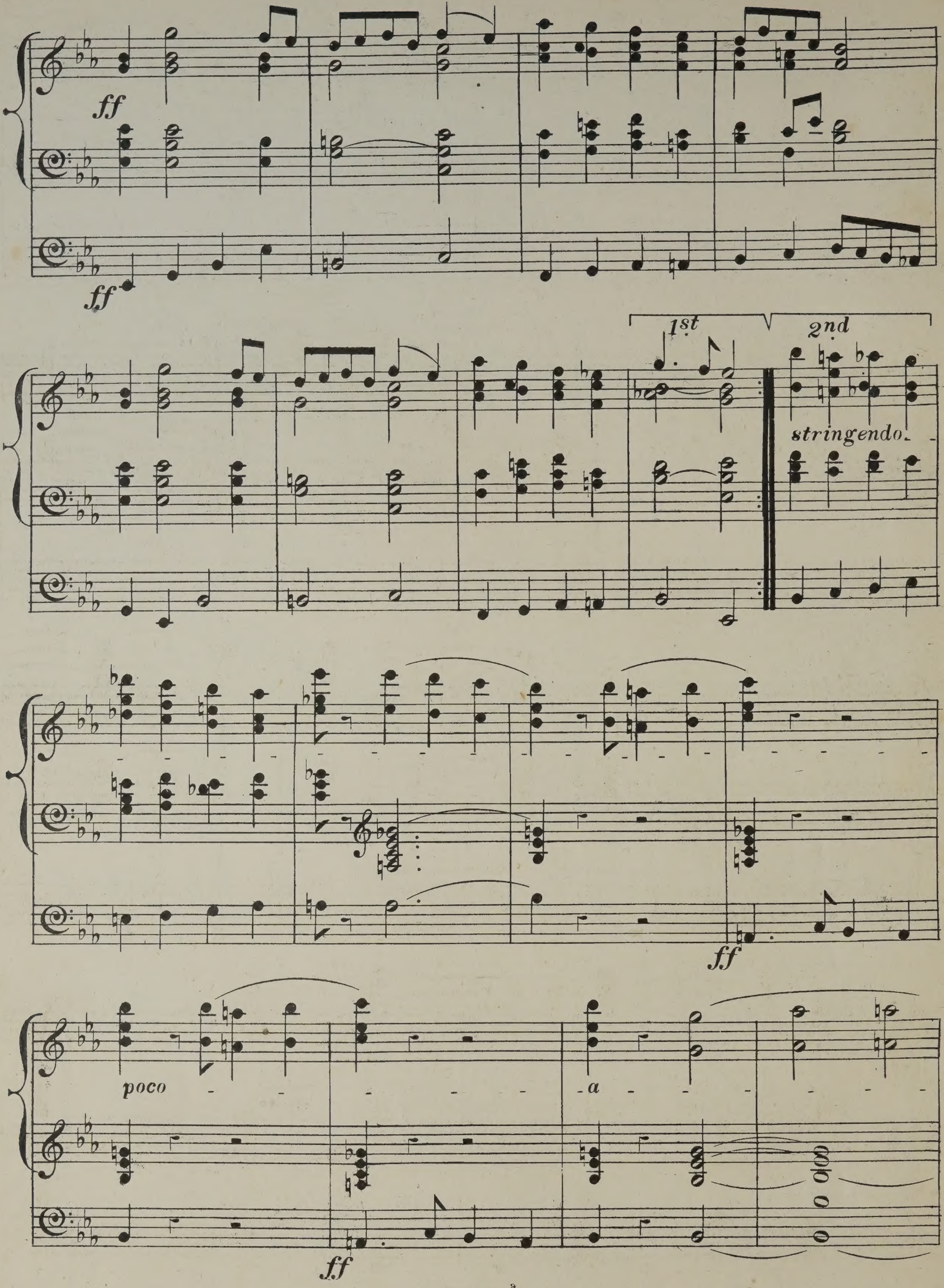

ALLEGRO MAESTOSO.
MANUAL.
PEDAL.
ff
ff

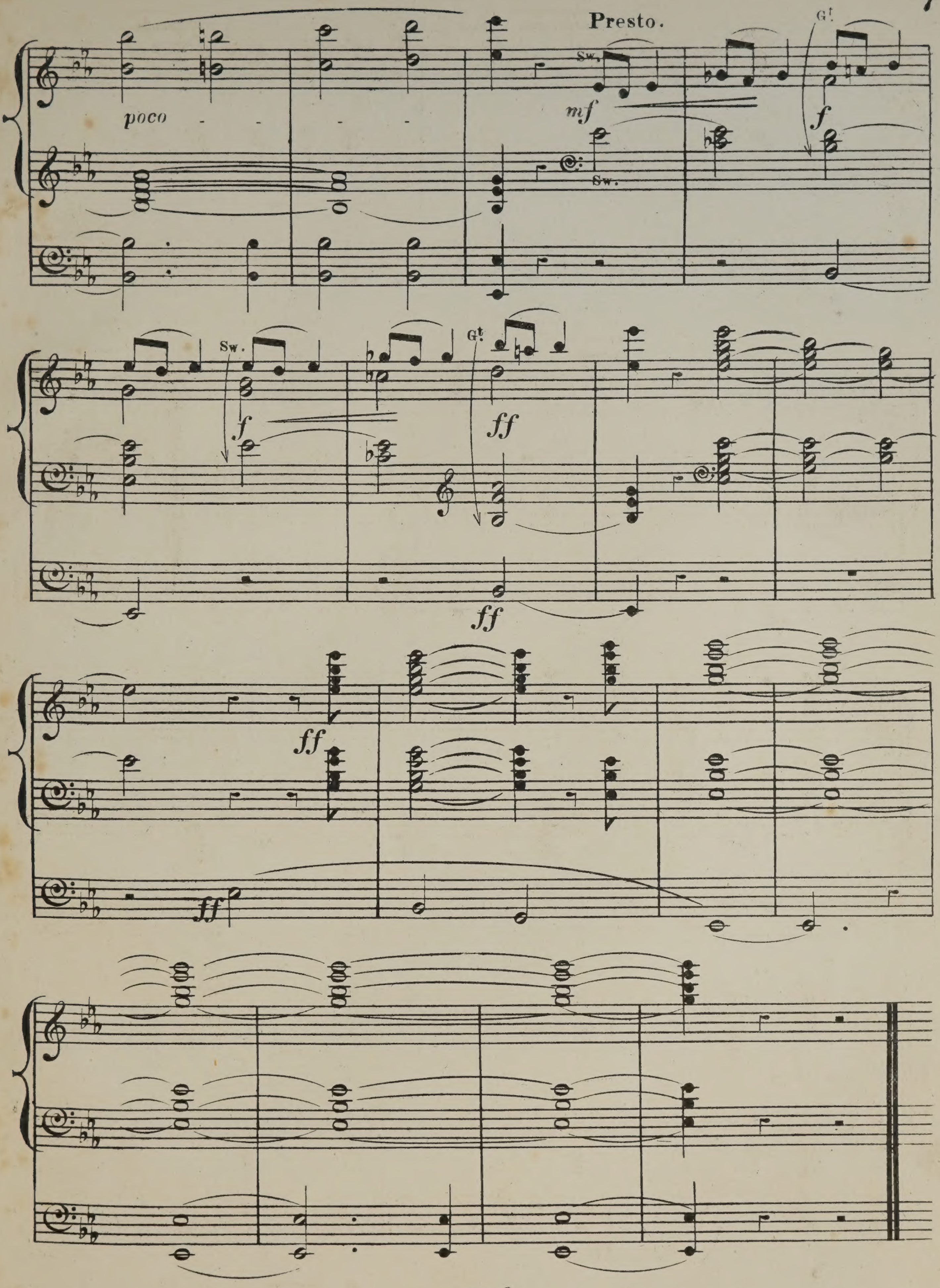

mf
mf
ff
ff
mf
mf
ff
ff
accel:
accel:


Sw. soft 8 & 4 ft. with reed.
Sw.
dim: - - p
Gt. Open Diap.
p
16 & 8 ft.


Ch. Flute 8 ft
Sw. Vox Humana (or Oboe & St Diap.) with Trem.
Soft 16 ft


Sw. 8 & 4 ft.
Gt. Corno di Bassetto.
16 & 8 ft.


ff
ff
1st
2nd
stringendo
ff
poco
a
ff


Presto.
poco
mf
Sw.
Gt.
f
ff

MARCH OF ISRAELITES.

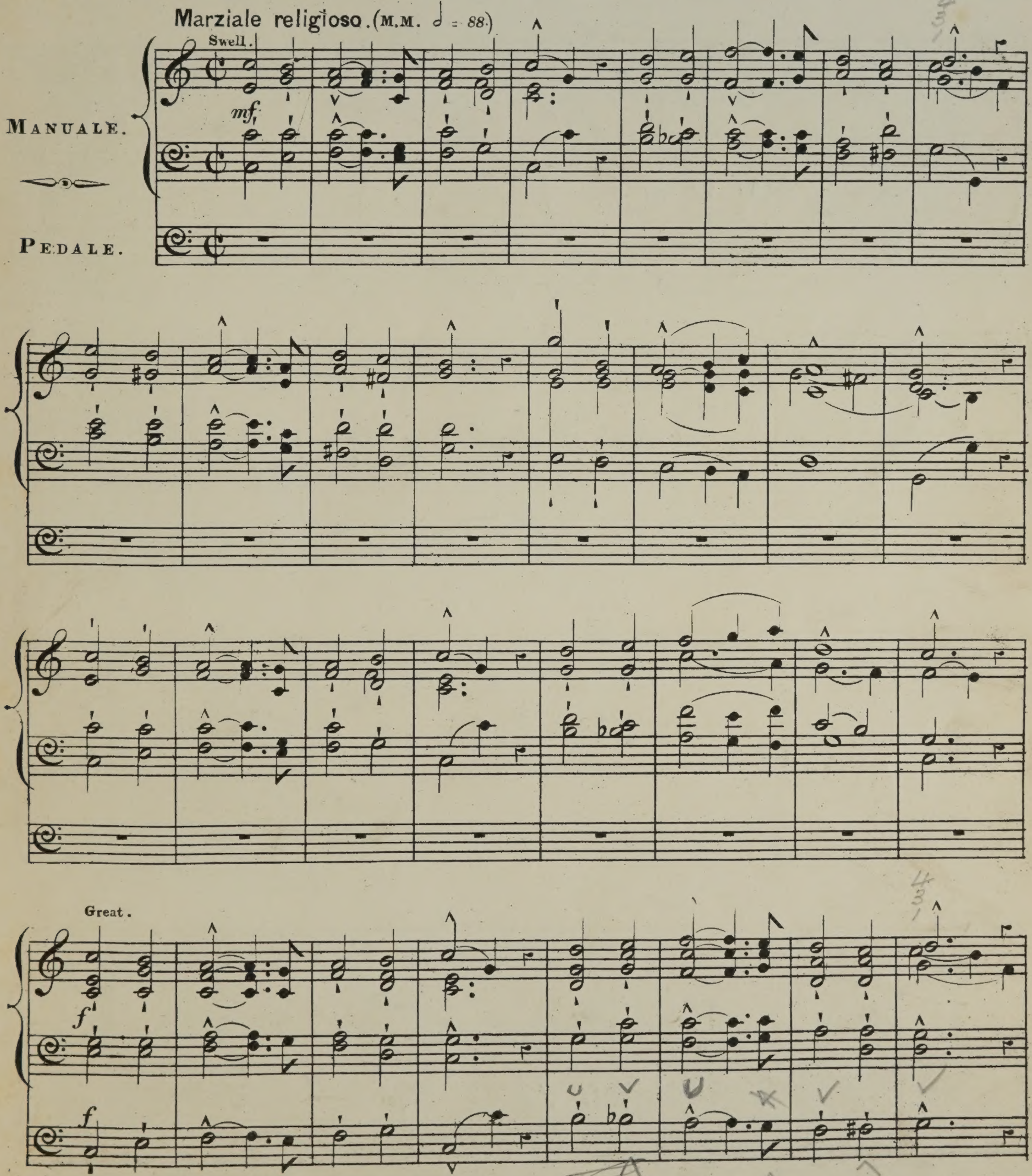
FROM THE ORATORIO

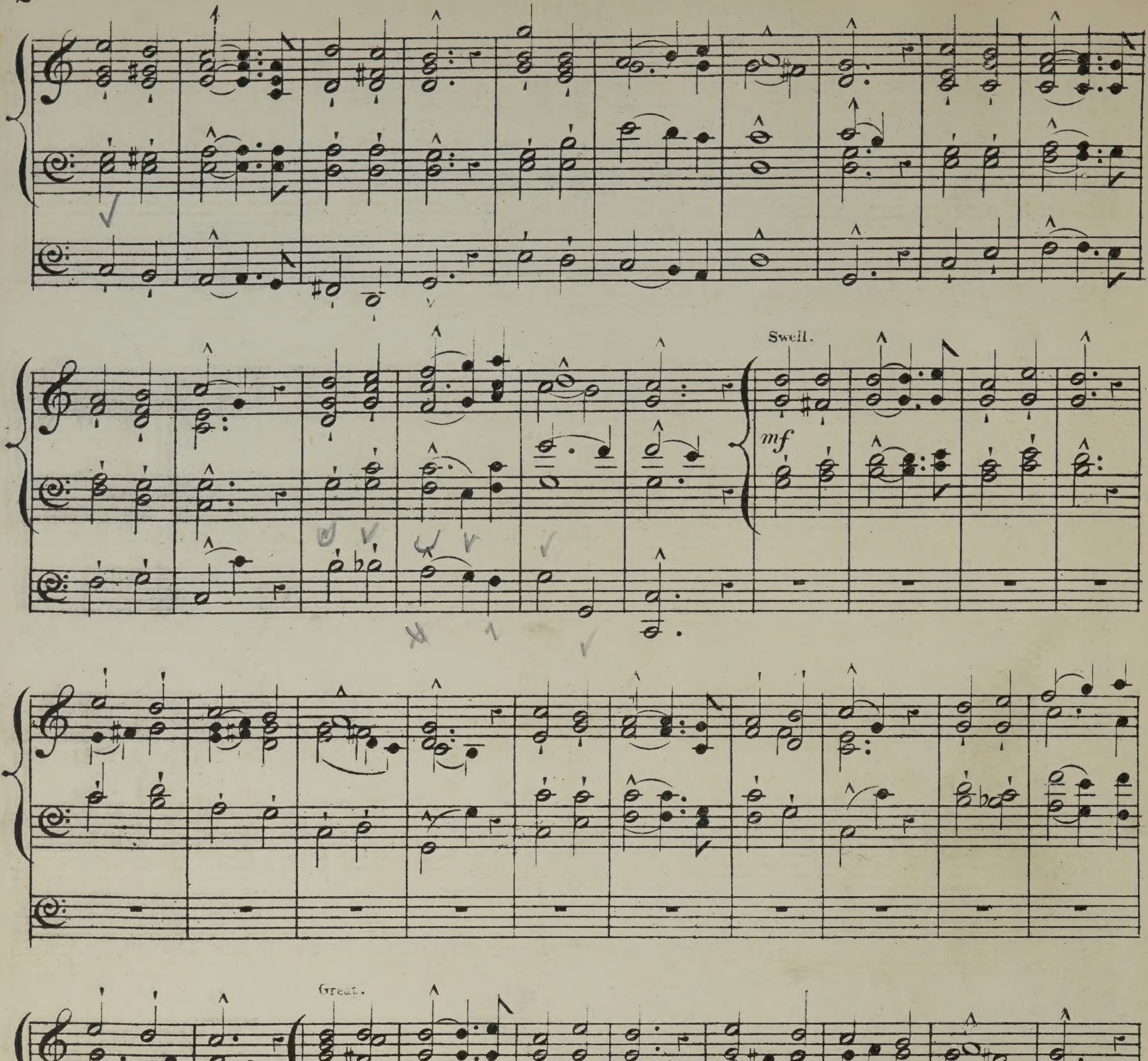
"ELI."

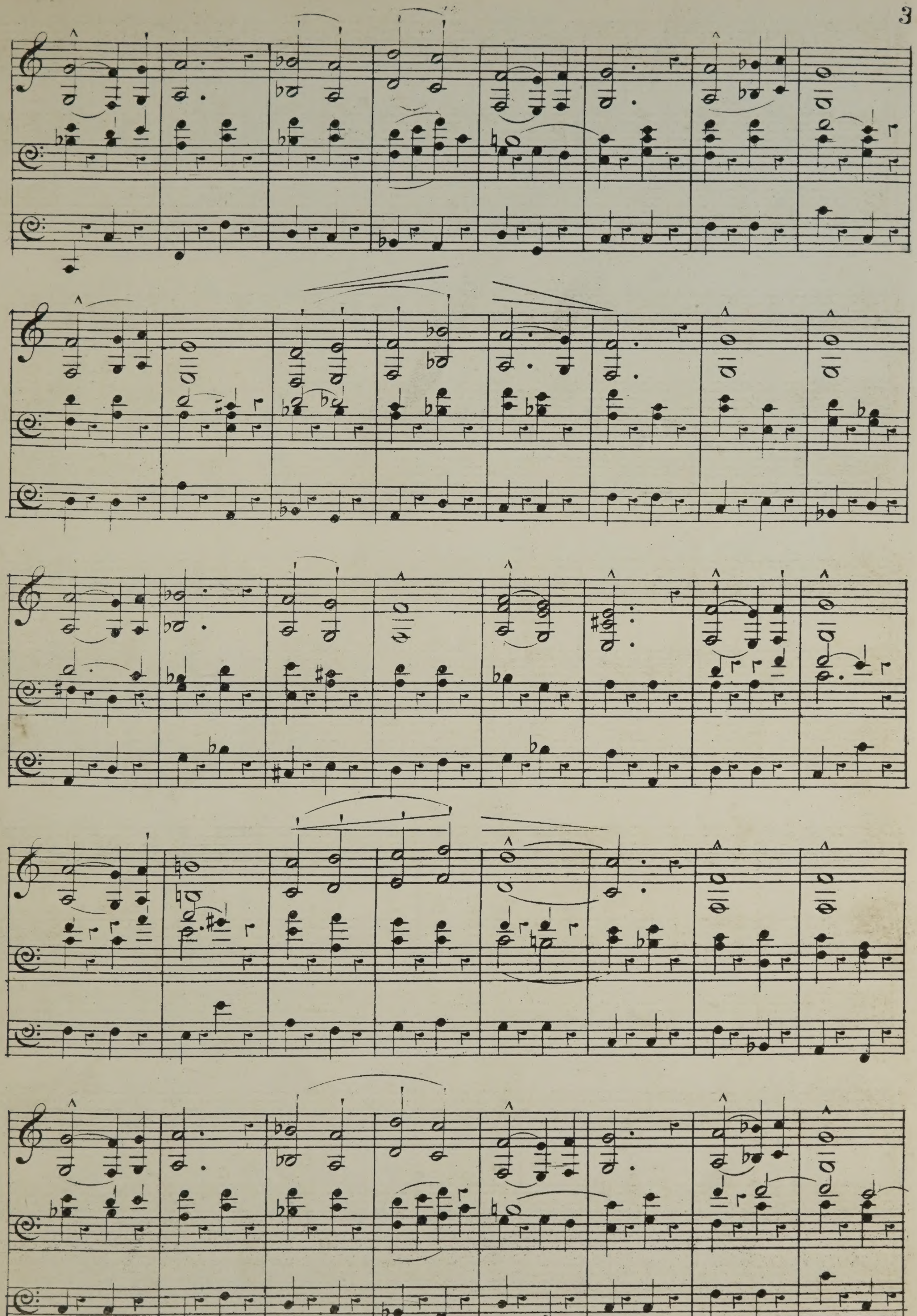
BY MICHAEL COSTA.

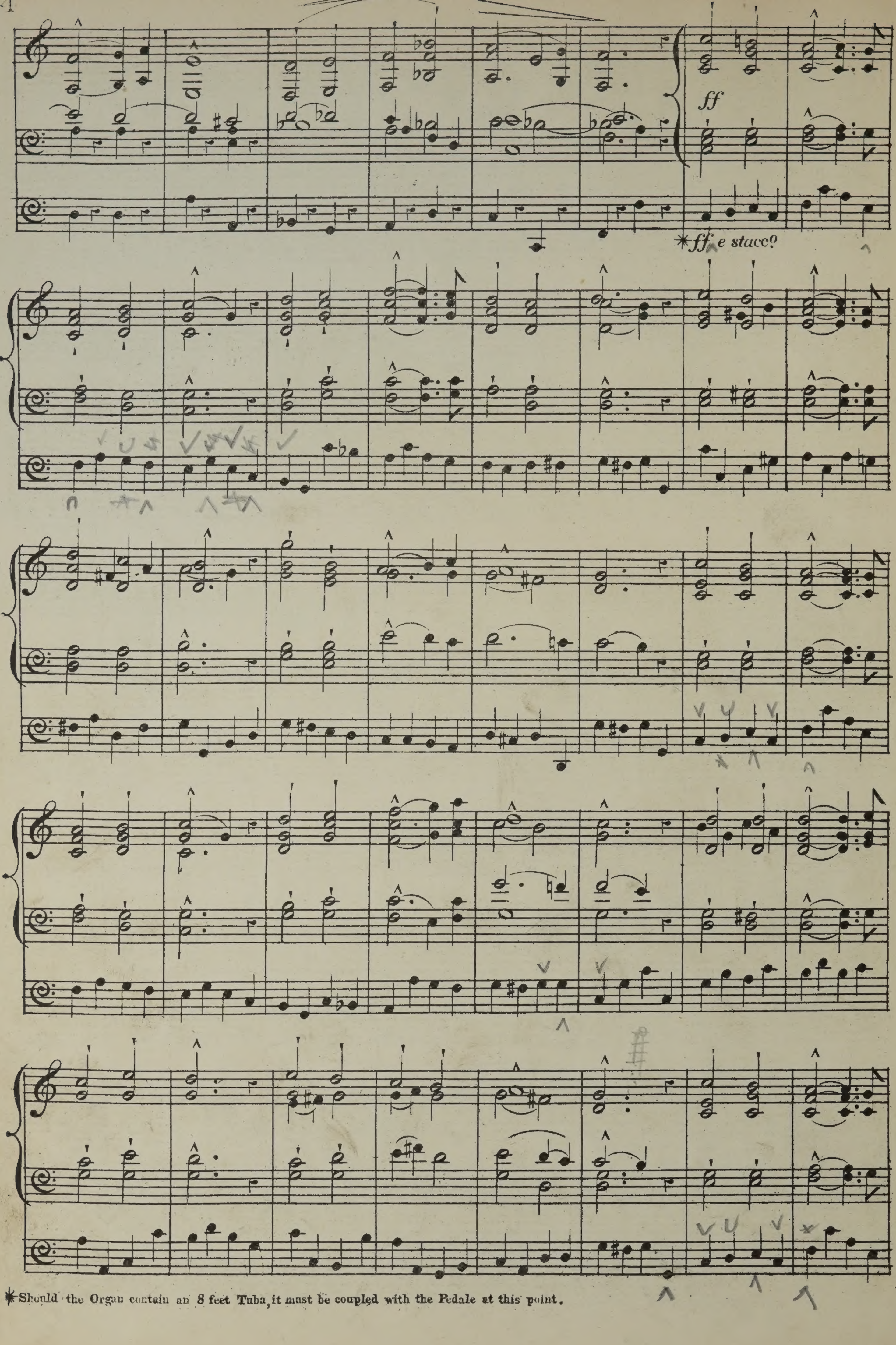
ARRANGED FOR THE ORGAN BY EDMUND. T. CHIPP.

Prepare thus SWELL. Diapasons *8* Feet, and Reeds *8* Feet. GREAT. Full, without Mixtures. CHOIR. Diapasons, Gamba *8* Feet, with Flute *4* Feet. PEDALE *16* and *8* Feet Stops.

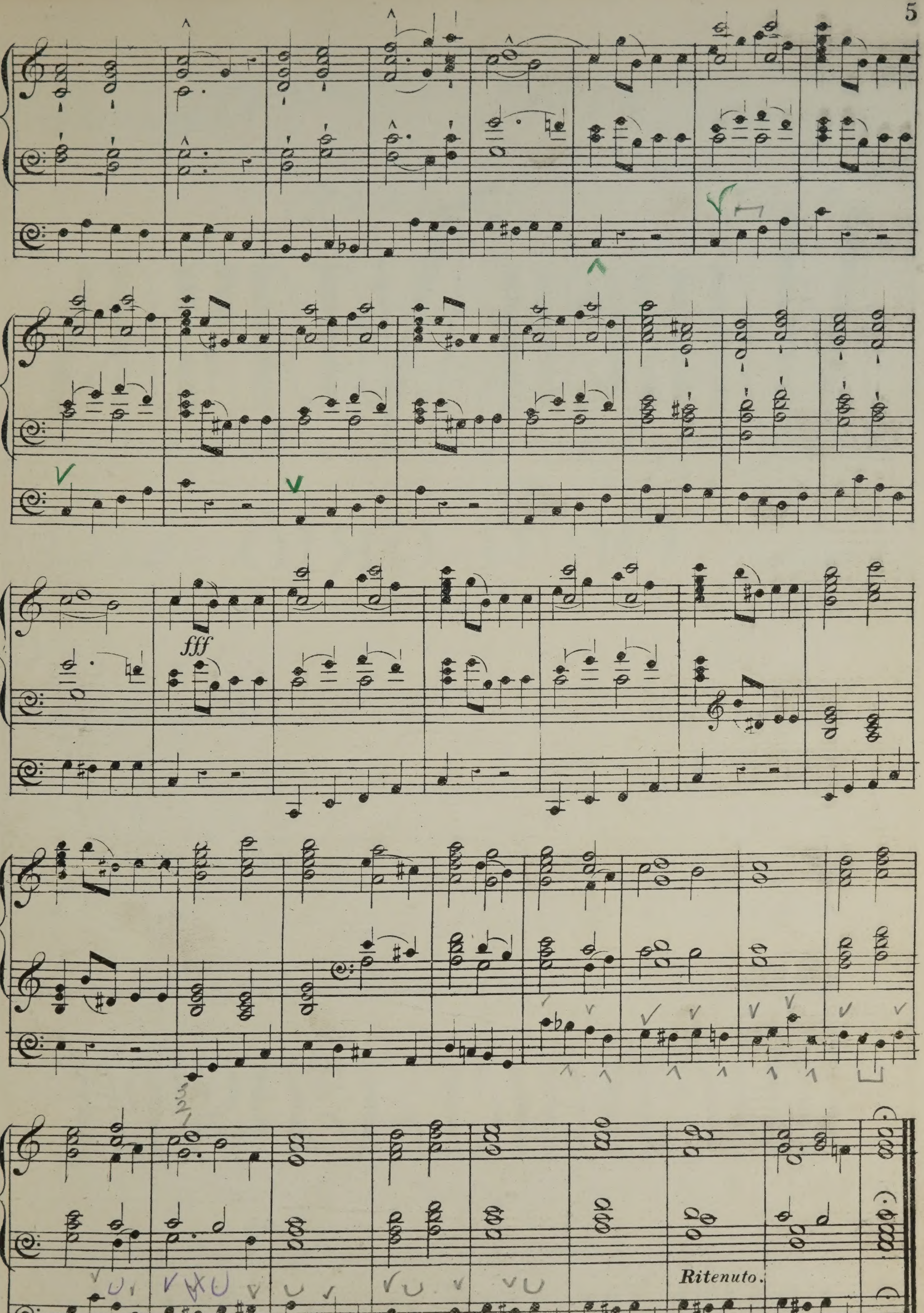

Marziale religioso. (M.M. 𝅗𝅥 = 88.)
Swell.
mf
Manuale.
Pedale.
4
3
1
Great.
f
f
4
3
1


Swell.
mf
Great.
f
f
Swell.
Choir.
p e stacc°
p e stacc°
16 & 8 Feet.




ff
✱ff e stacc.

✱Should the Organ contain an 8 feet Tuba, it must be coupled with the Pedale at this point.


fff
Ritenuto.

Nº ....

MARCH NAAMAN

FROM THE

ORATORIO

FOR

Nº				
Nº 1	PIANO SOLO		3/-	
2	PIANO DUET		4/-	
3	ORGAN	(WITH PEDAL OBLIGATO)	3/-	
4	HARMONIUM		3/-	
5	SEPTETT		1/4	NETT
6	FULL ORCHESTRA		2/6	"
7	ORCHESTRAL SCORE		2/-	"
8	PIANO SOLO	(EASY)	2/-	"
9	DAMASCUS	(WITH SHEATHED SWORDS) CHORUS & SOLO (4^{TO})	6^{d}	"
10	DAMASCUS	" " " SEPARATE VOICE PARTS (FOLIO)	3^{d} EA	"
11	BRASS BAND		1/6	"
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BY

MICHAEL COSTA.

London,
JOSEPH WILLIAMS, 24, BERNERS STREET, W.

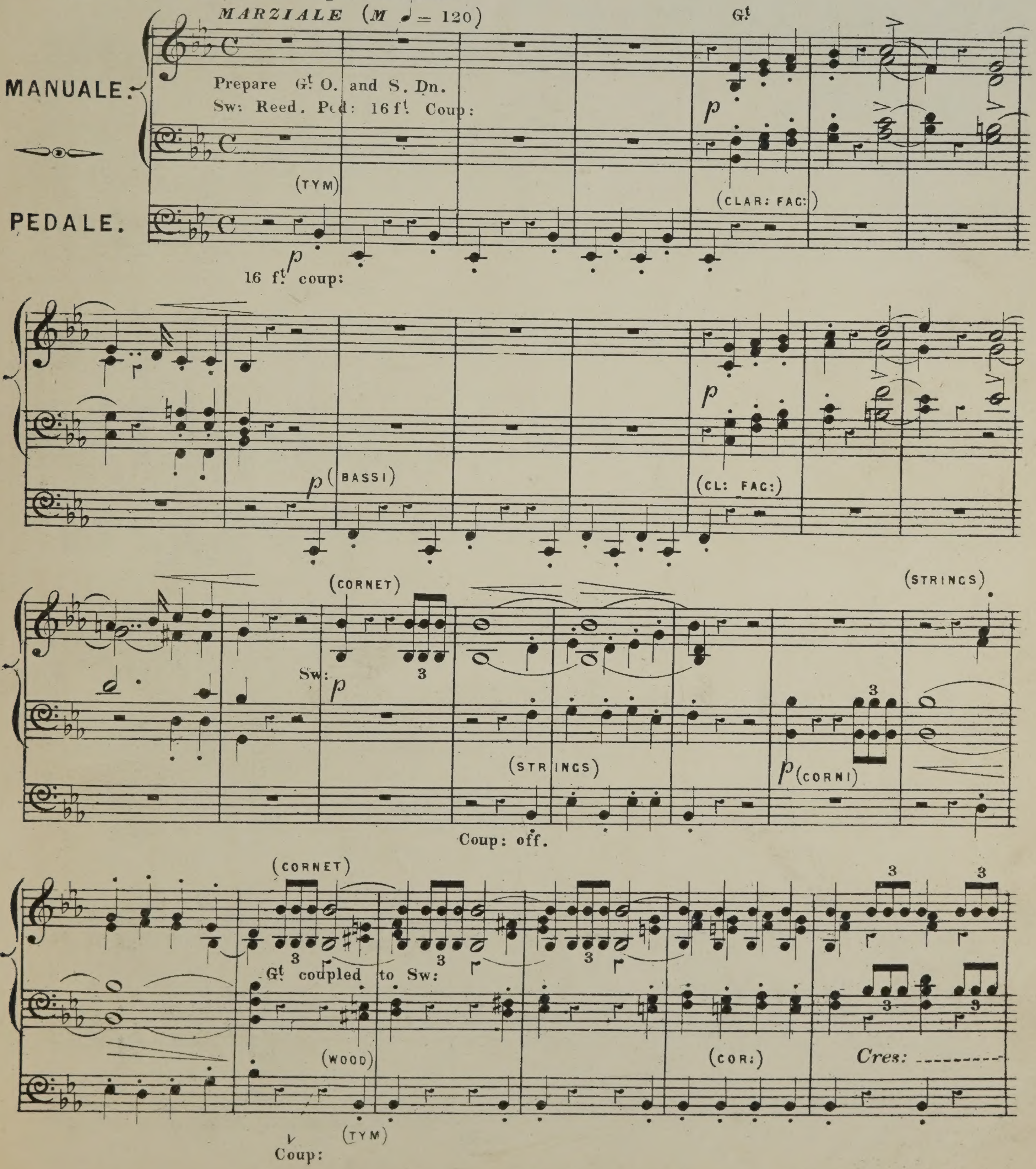
TRIUMPHAL MARCH.

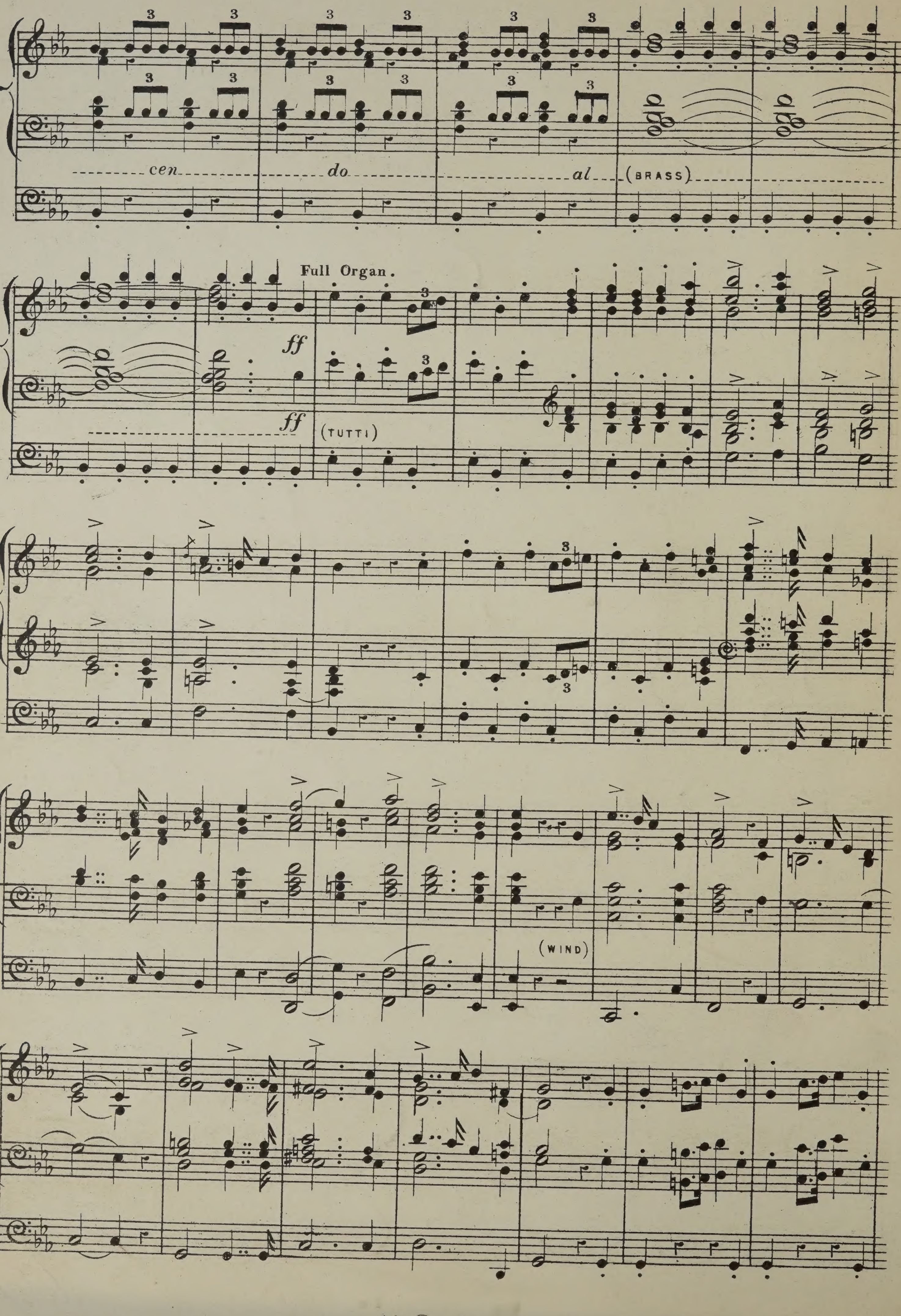
"NAAMAN."

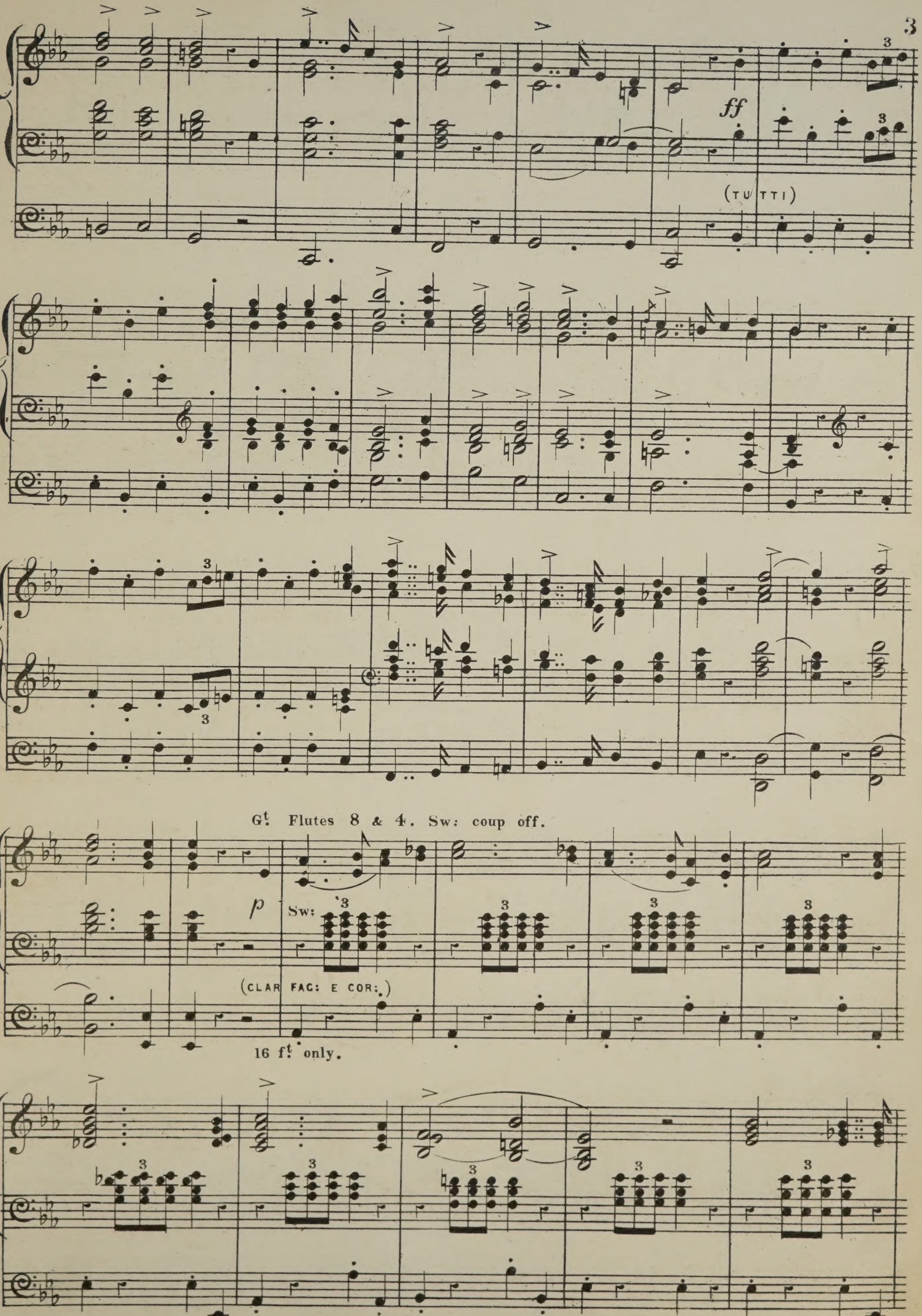
COMPOSED BY M. COSTA.

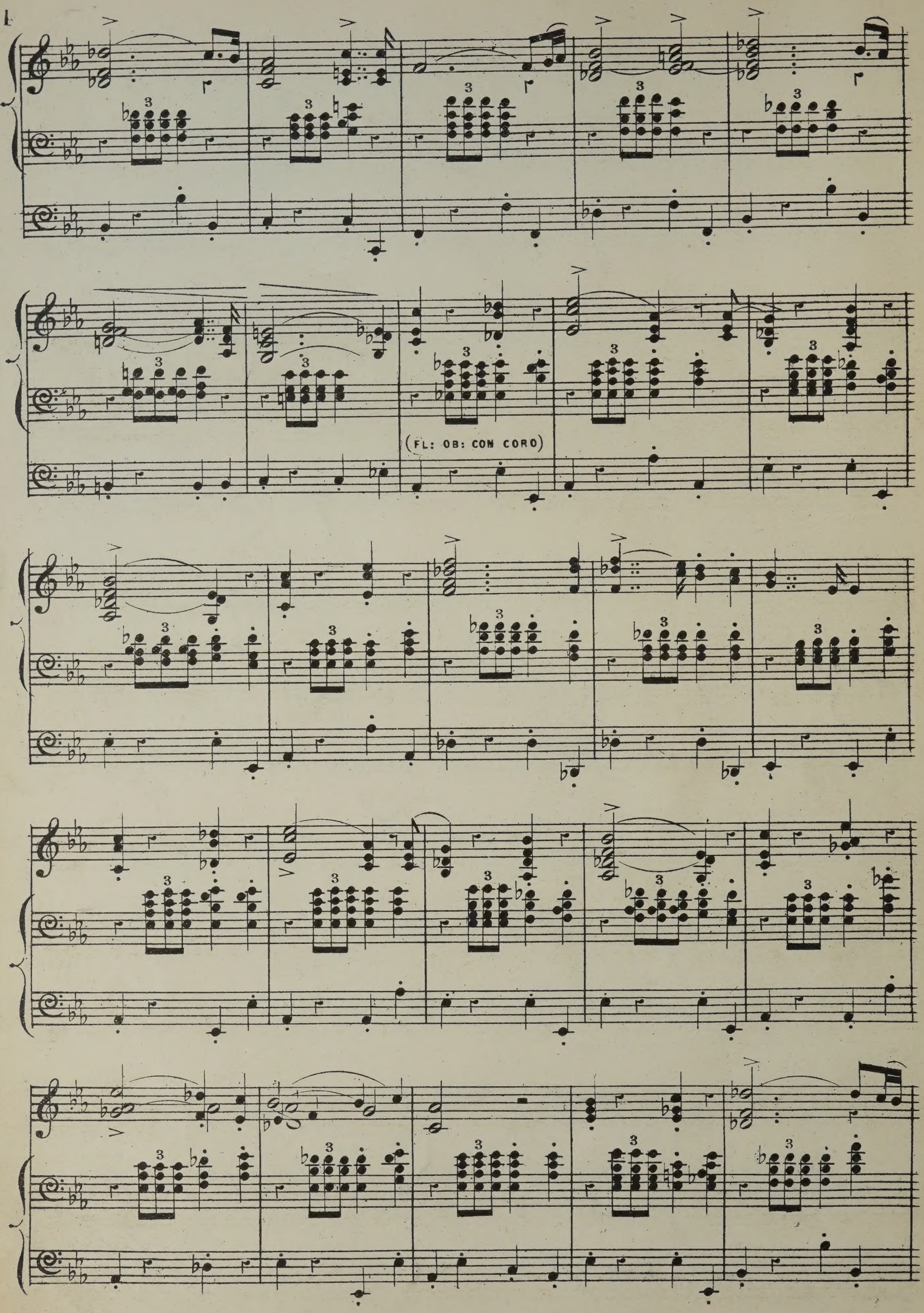
ARRANGED BY W. J. WESTBROOK.

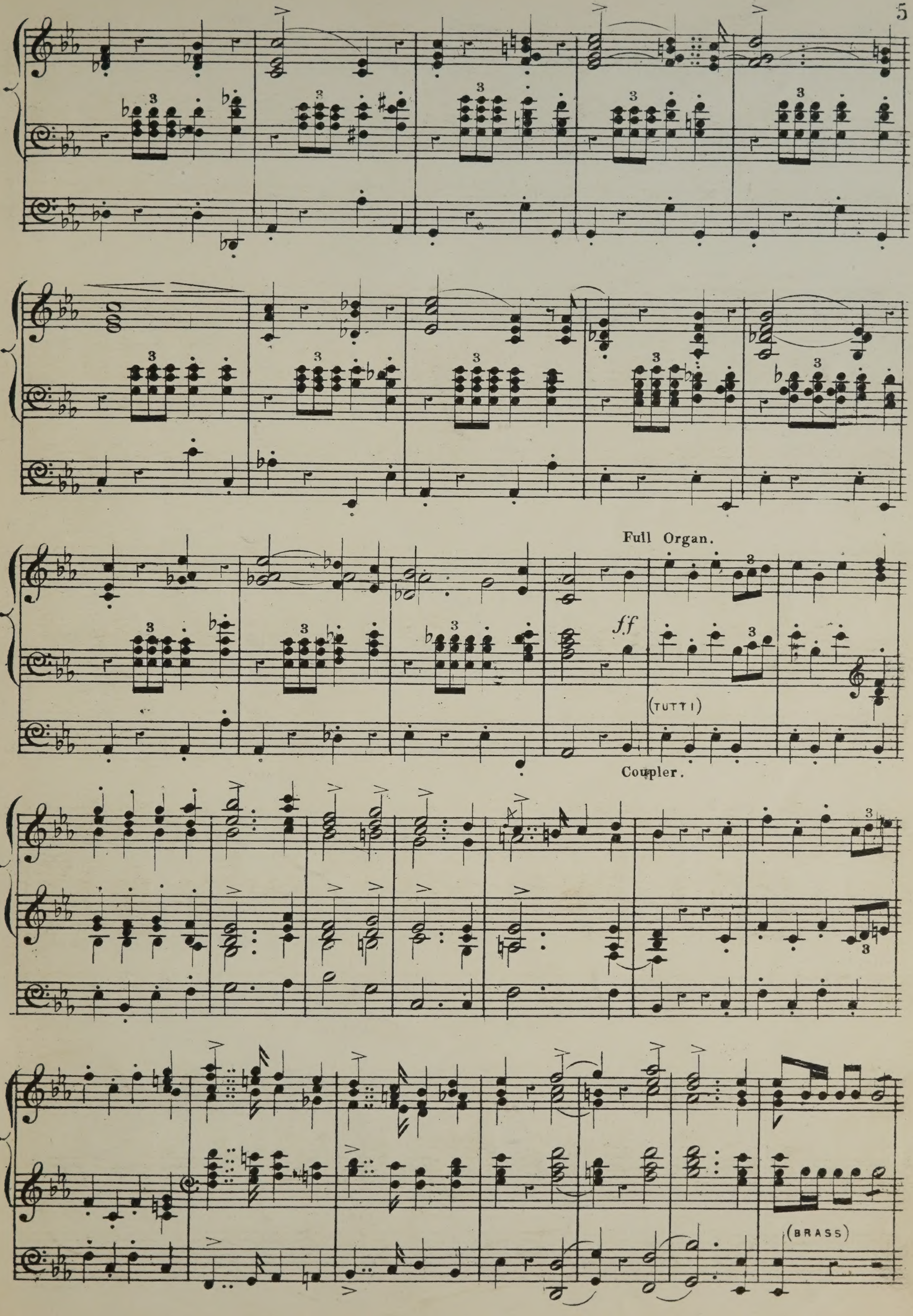
The arrangement of stops is intended for a small Organ and the orchestral combinations are given for the benefit of those who possess larger instruments.

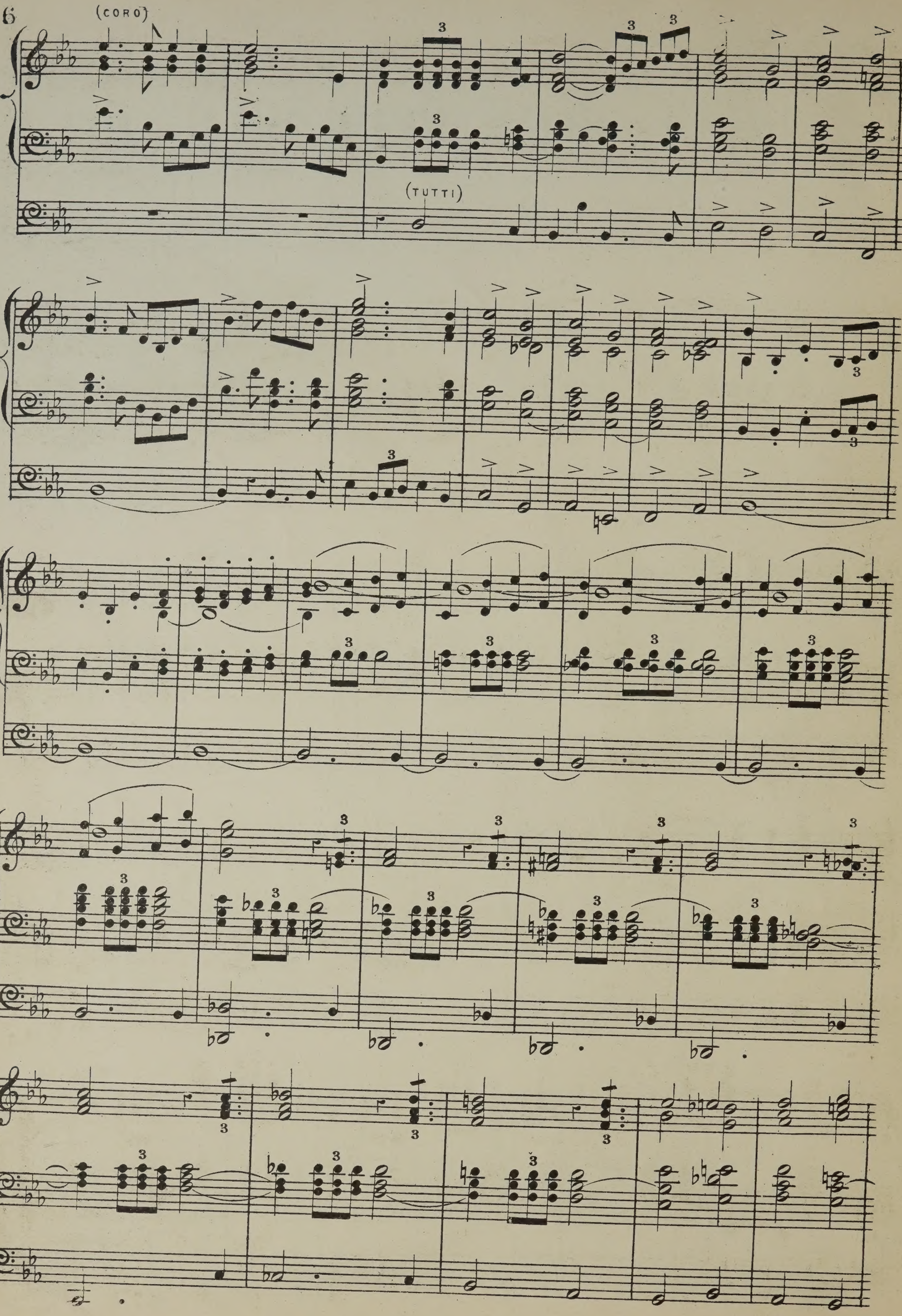

MARZIALE (M ♩ = 120)
MANUALE.
PEDALE.
Prepare Gt. O. and S. Dn.
Sw: Reed. Ped: 16 ft. Coup:
(TYM)
p
16 ft. coup:
Gt.
p
(CLAR: FAC:)
p (BASSI)
p
(CL: FAC:)
(CORNET)
Sw: p
3
(STRINGS)
(STRINGS)
3
p (CORNI)
Coup: off.
(CORNET)
3
Gt. coupled to Sw:
3
3
(WOOD)
(COR:)
3
3
3
3
Cres: ----------
Coup:
(TYM)

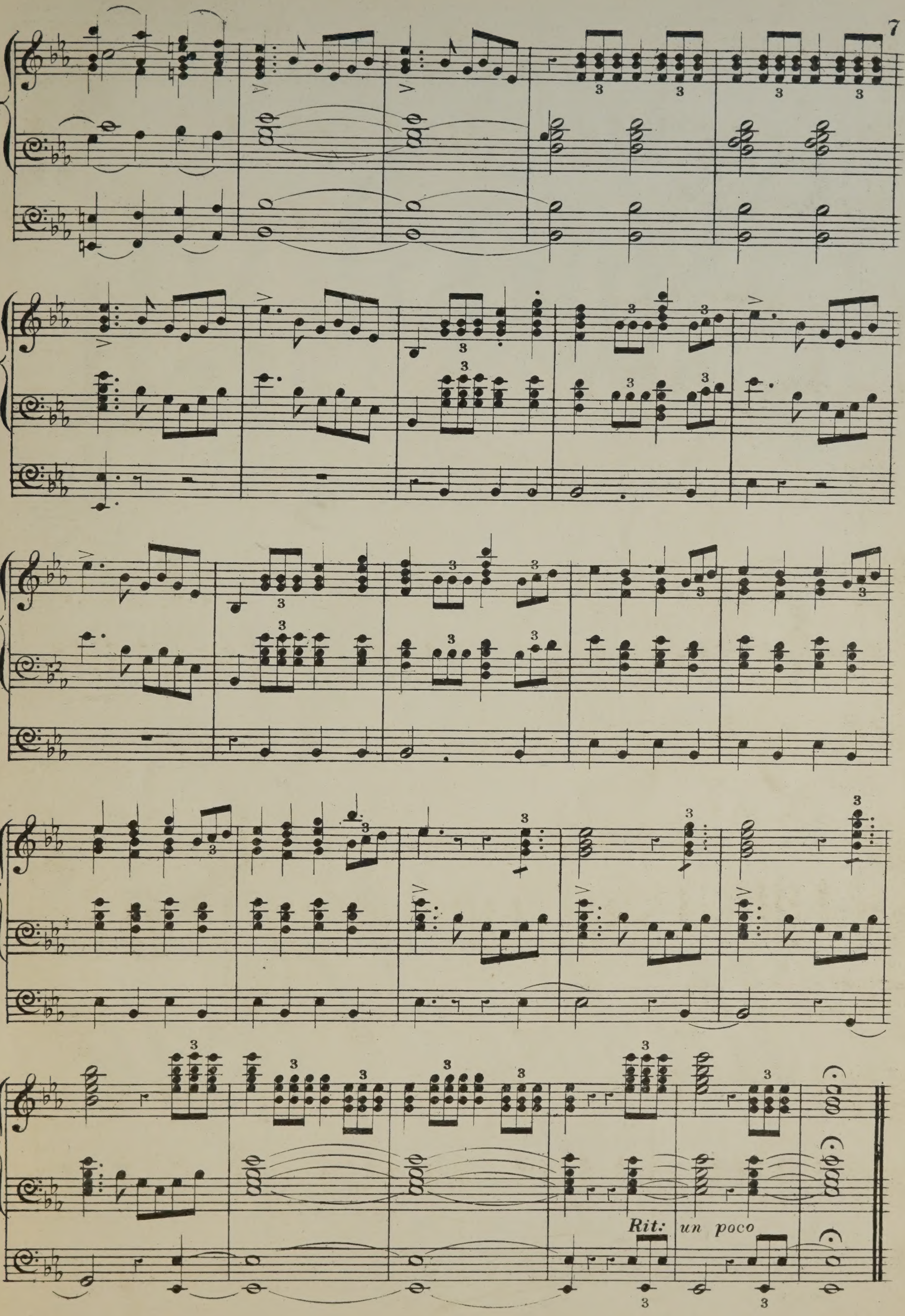

3
cen
do
al
(BRASS)
Full Organ.
ff
ff
(TUTTI)
(WIND)


ff
(TUTTI)
3
Gt. Flutes 8 & 4. Sw: coup off.
p
Sw:
(CLAR FAG: E COR:)
16 ft. only.


3
(FL: OB: CON CORO)


Full Organ.
ff
(TUTTI)
Coupler.
(BRASS)


(CORO)
(TUTTI)


Rit: un poco

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128

"MARCH POMPOSO"

FOR

ORGAN

BY

JAMES A. CRAPPER, L.Mus.L.C.M.

Organist, Parish Church,
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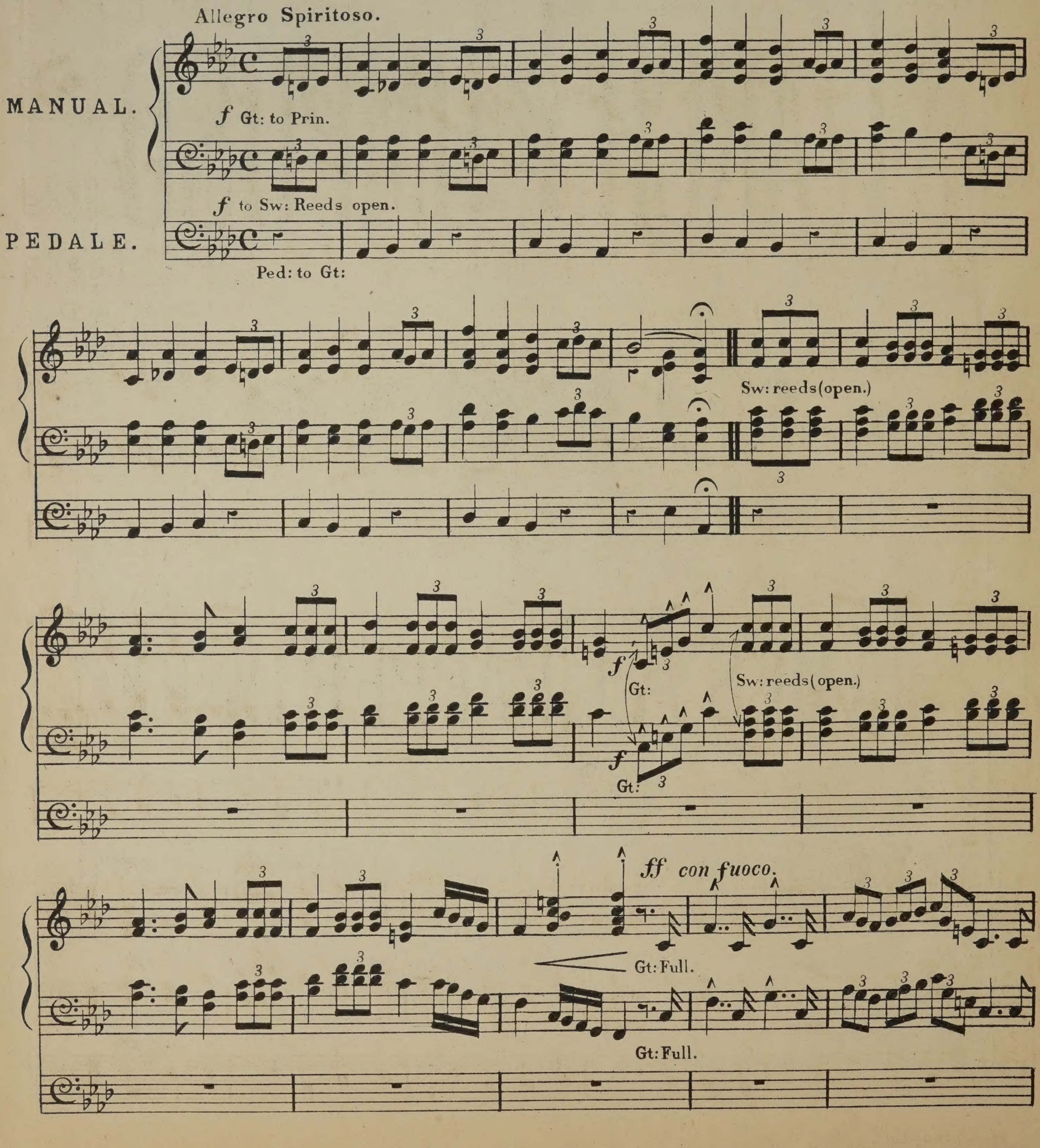
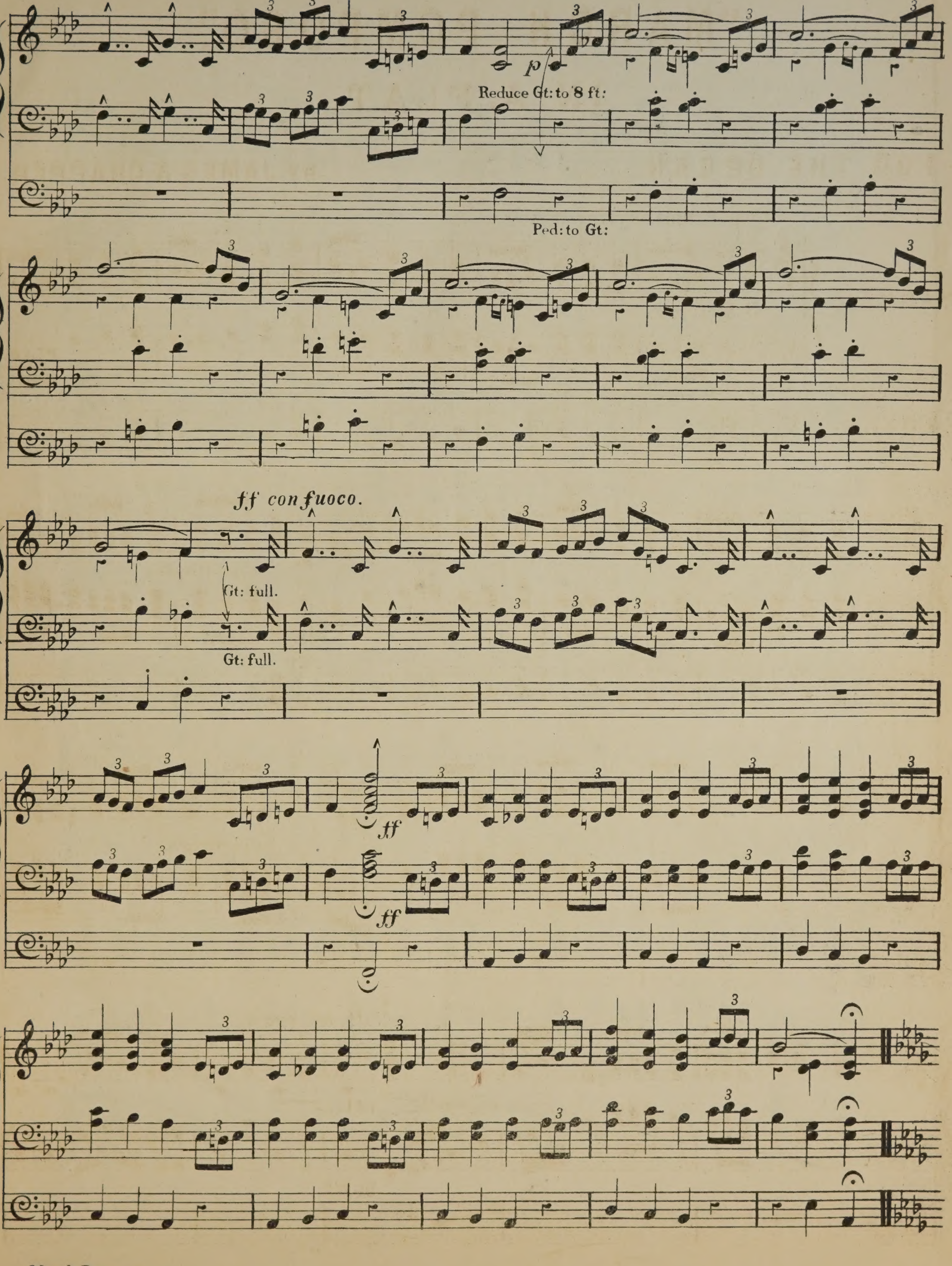
"MARCH POMPOSO".

IN A. FLAT.

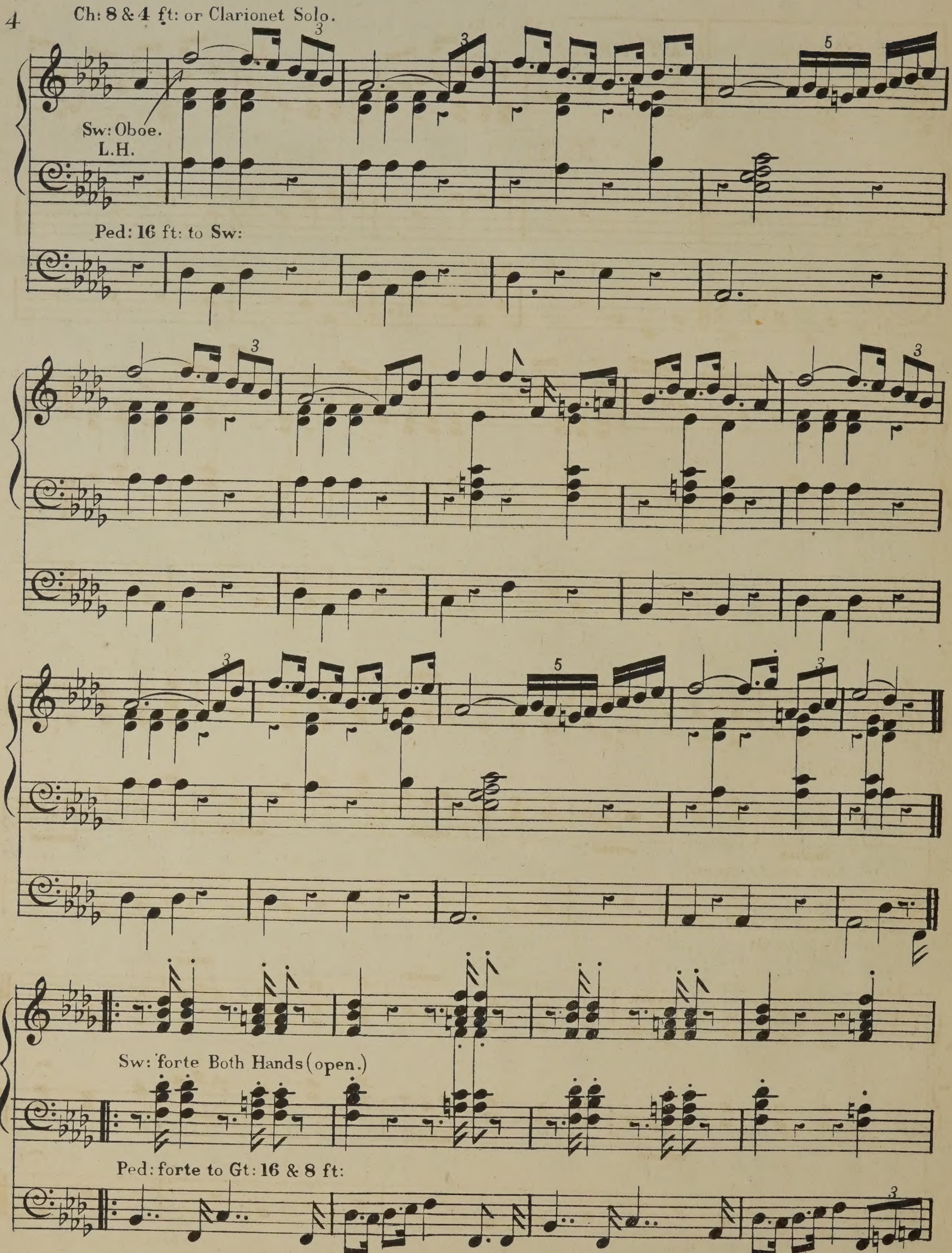
FOR THE ORGAN.

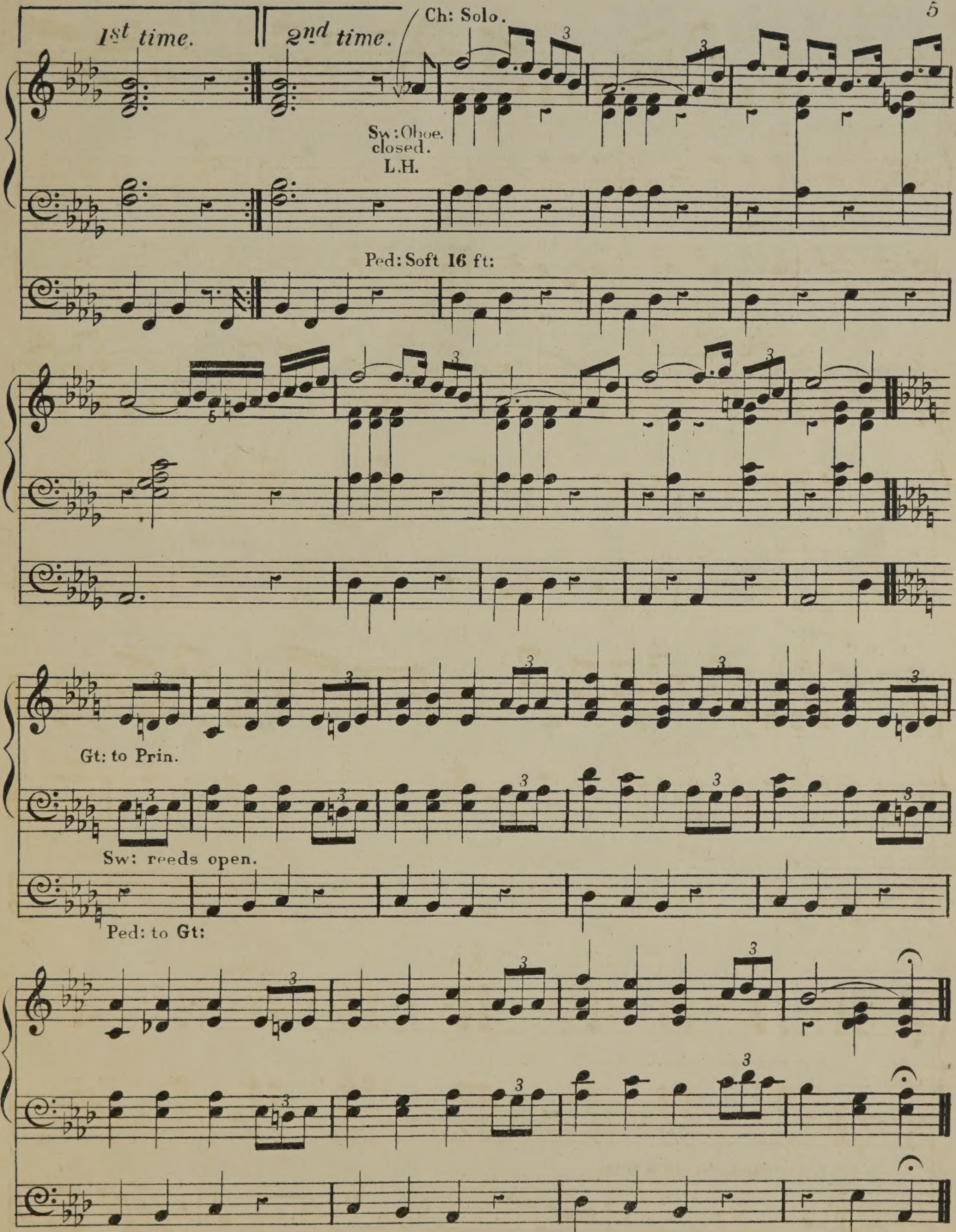
BY JAMES A. CRAPPER.

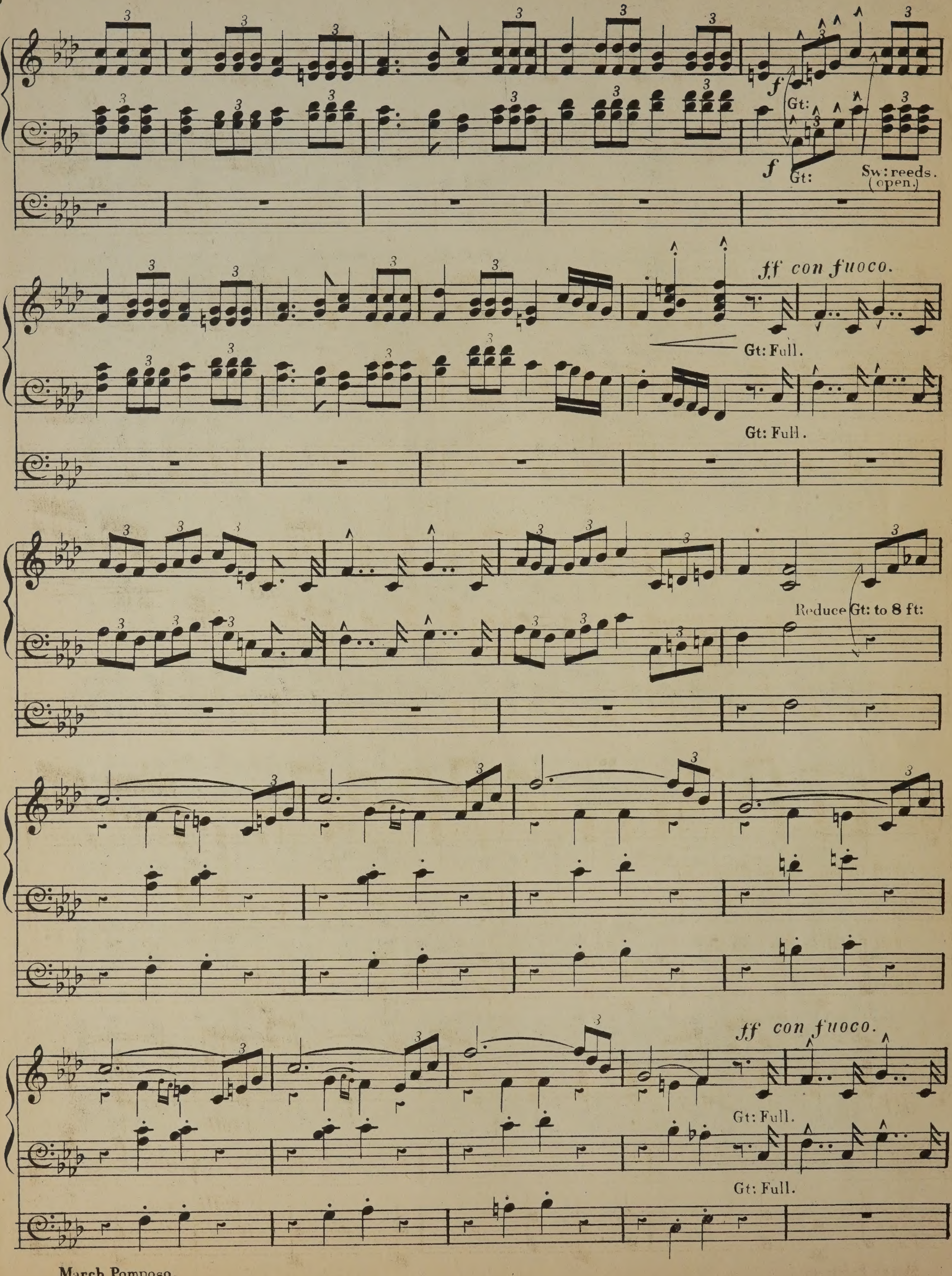

Allegro Spiritoso.
MANUAL.
f Gt: to Prin.
f to Sw: Reeds open.
PEDALE.
Ped: to Gt:
Sw: reeds (open.)
f Gt:
f Gt:
Sw: reeds (open.)
ff con fuoco.
Gt: Full.
Gt: Full.

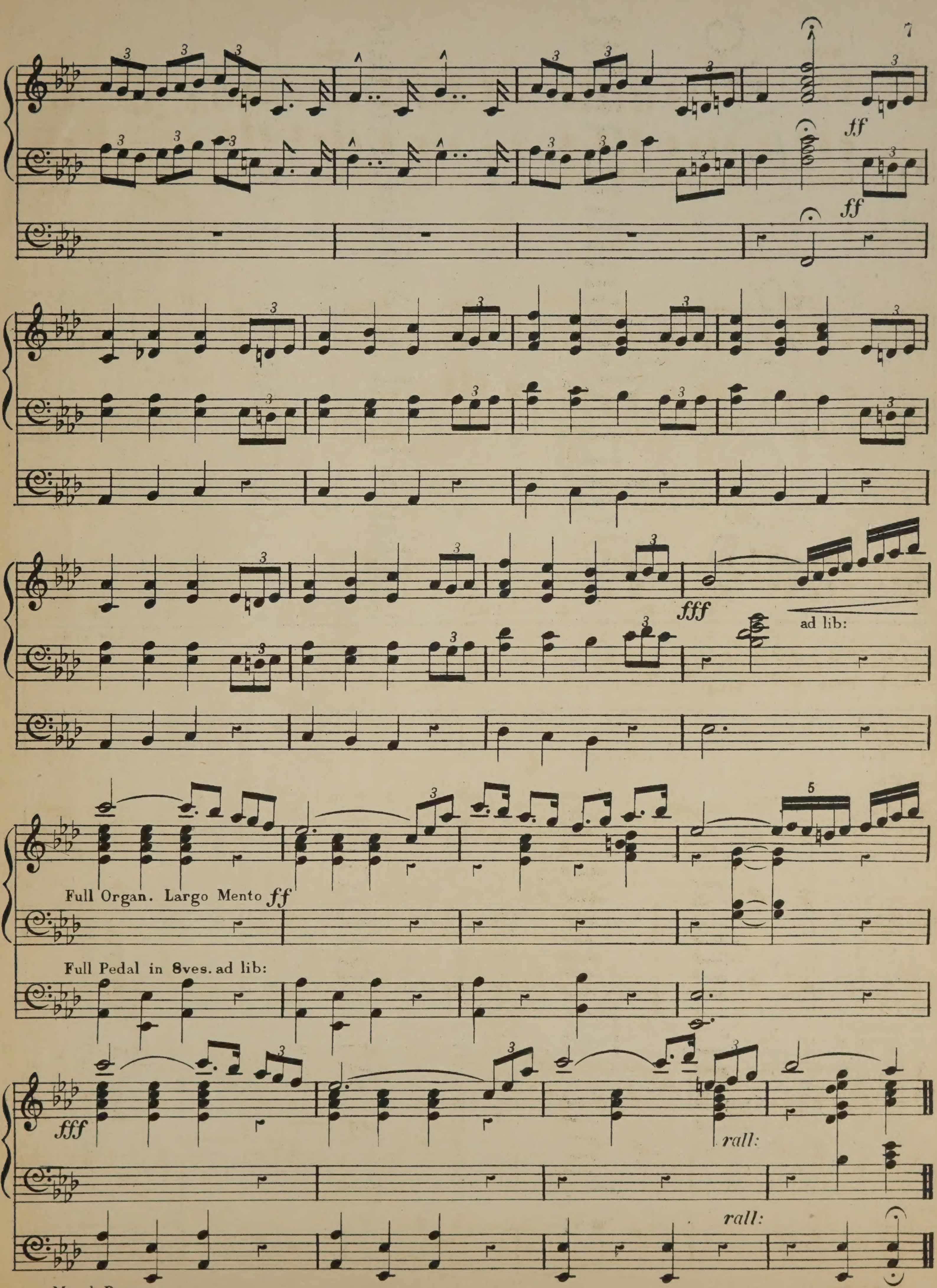

p
Reduce Gt: to 8 ft:
Ped: to Gt:
ff con fuoco.
Gt: full.
Gt: full.
ff
ff

March Pomposo.


Ch: 8 & 4 ft: or Clarionet Solo.
Sw: Oboe.
L.H.
Ped: 16 ft: to Sw:
Sw: forte Both Hands (open.)
Ped: forte to Gt: 16 & 8 ft:


1st time.
2nd time.
Ch: Solo.
Sw: Oboe. closed.
L.H.
Ped: Soft 16 ft:
Gt: to Prin.
Sw: reeds open.
Ped: to Gt:
3
5


f
Gt:
f
Gt:
Sw: reeds.
(open.)
ff con fuoco.
Gt: Full.
Gt: Full.
Reduce Gt: to 8 ft:
ff con fuoco.
Gt: Full.
Gt: Full.


ff
ff
fff
ad lib:
Full Organ. Largo Mento ff
Full Pedal in 8ves. ad lib:
fff
rall:
rall:

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and
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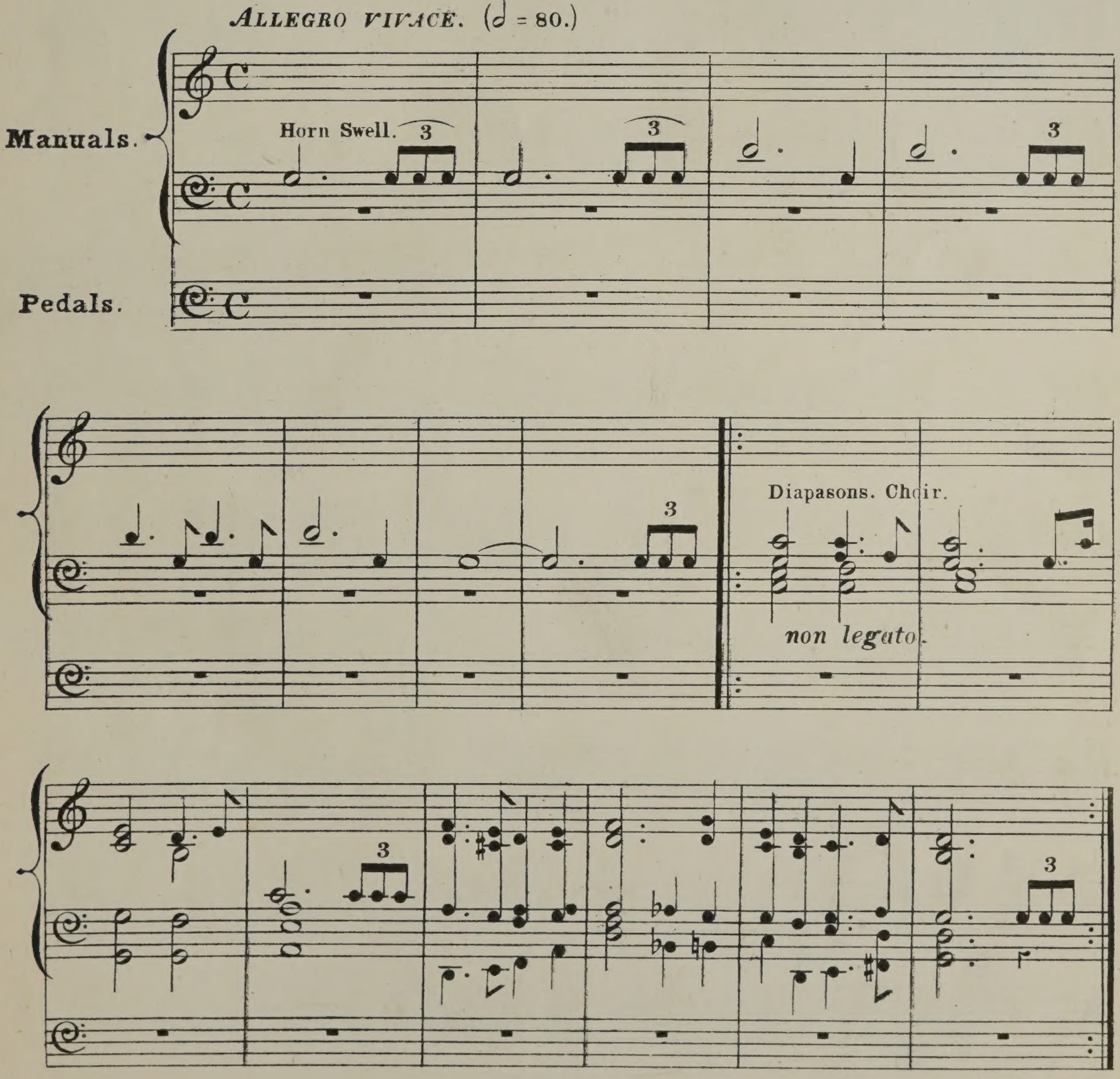
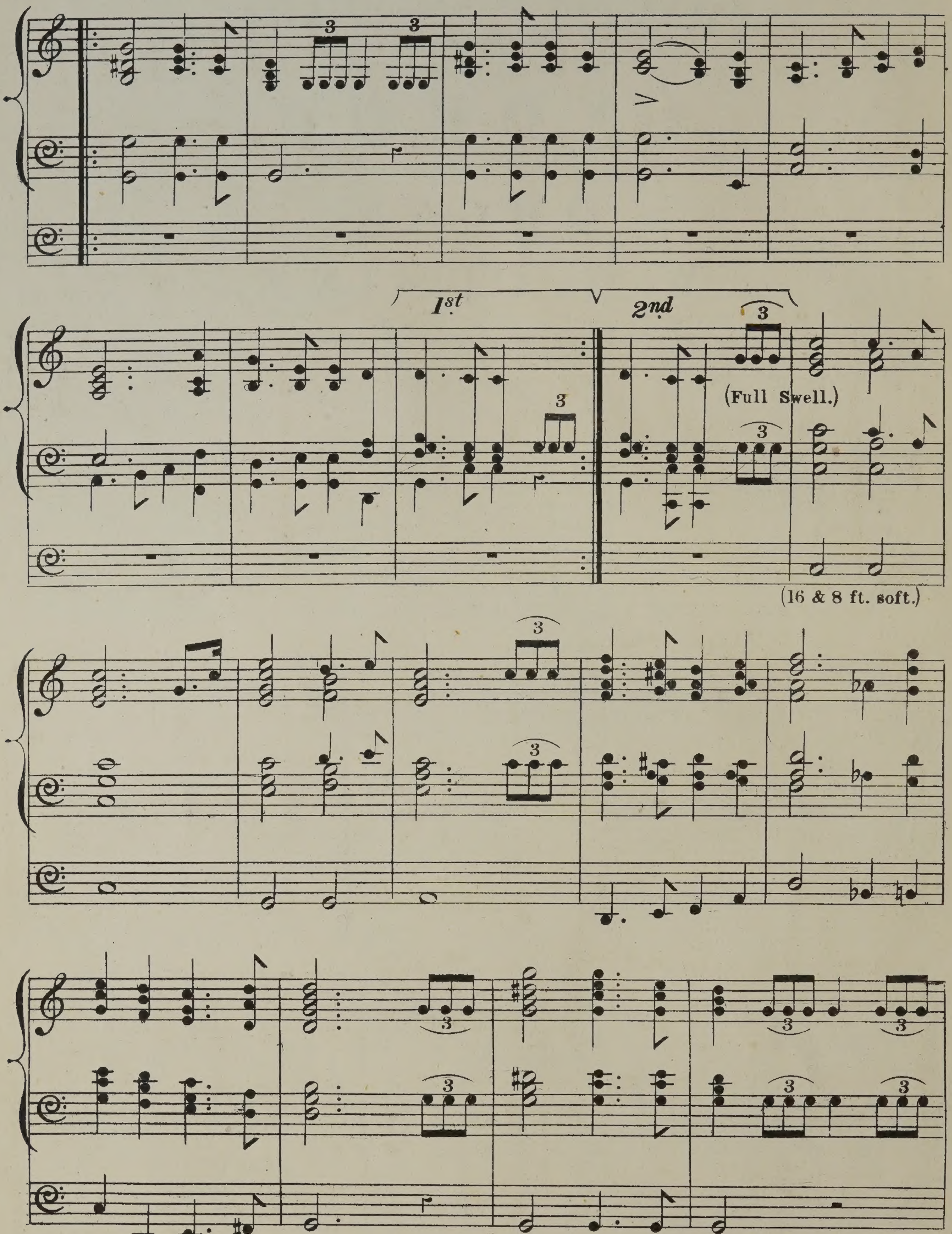
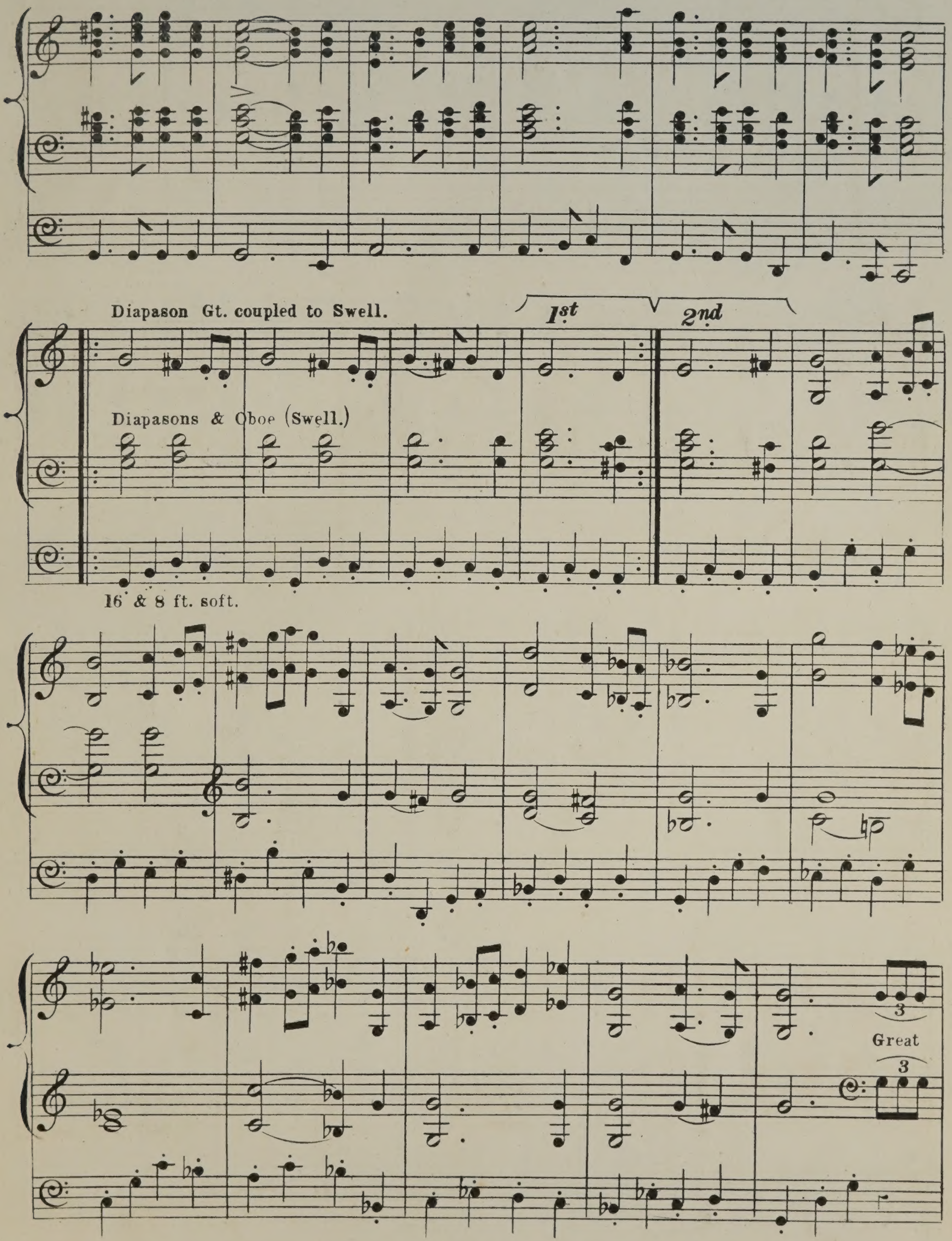
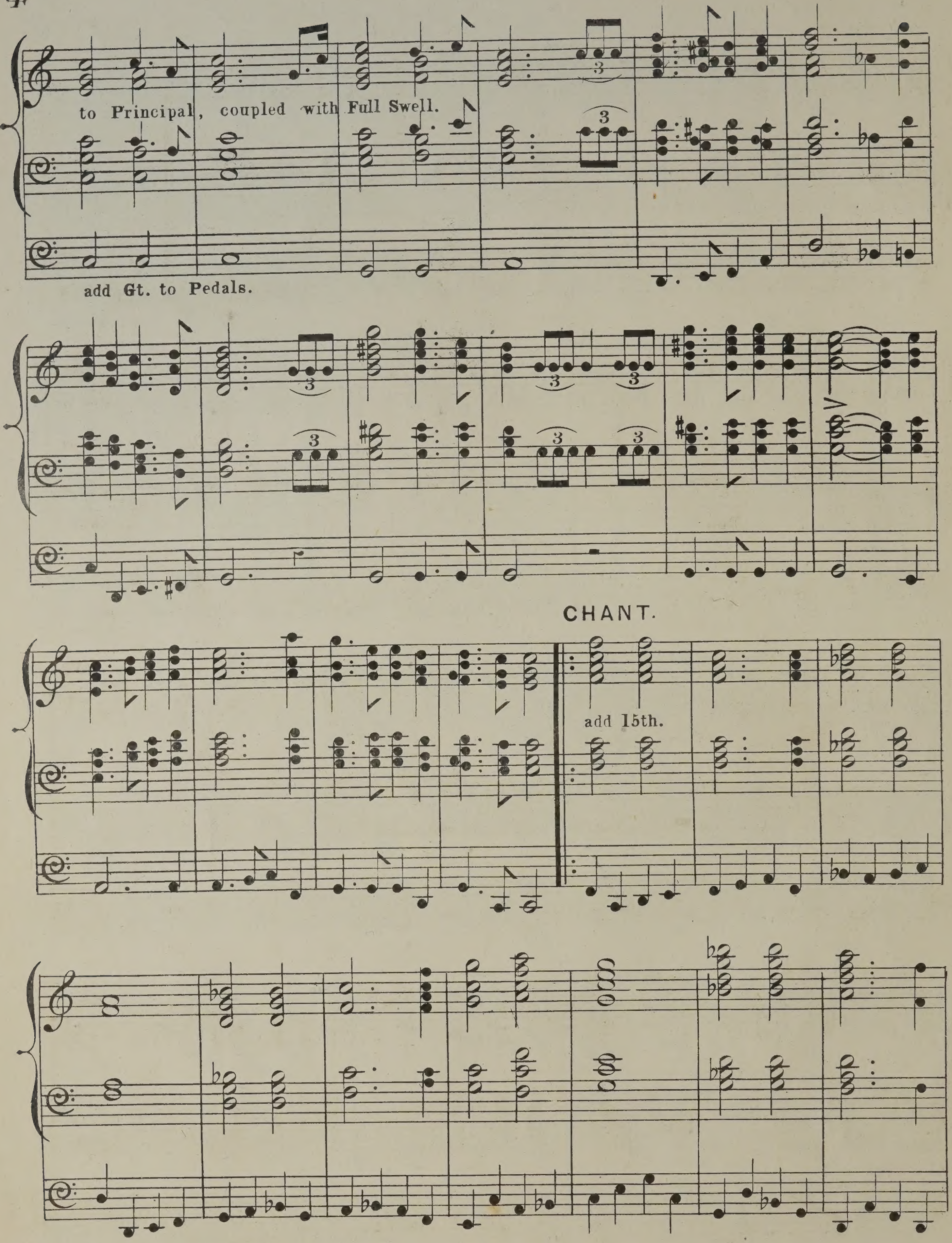
BY
W. G. CUSINS.

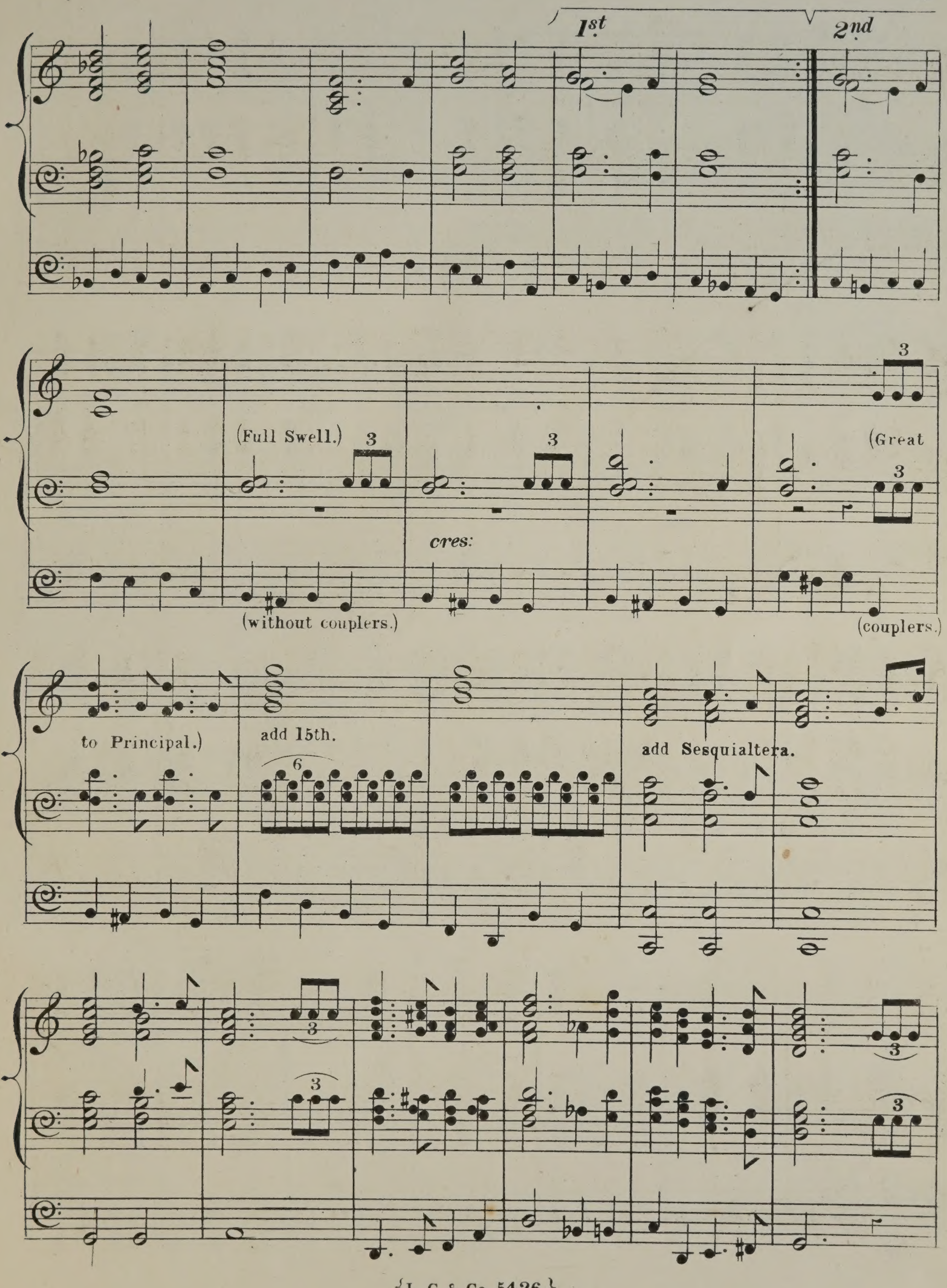


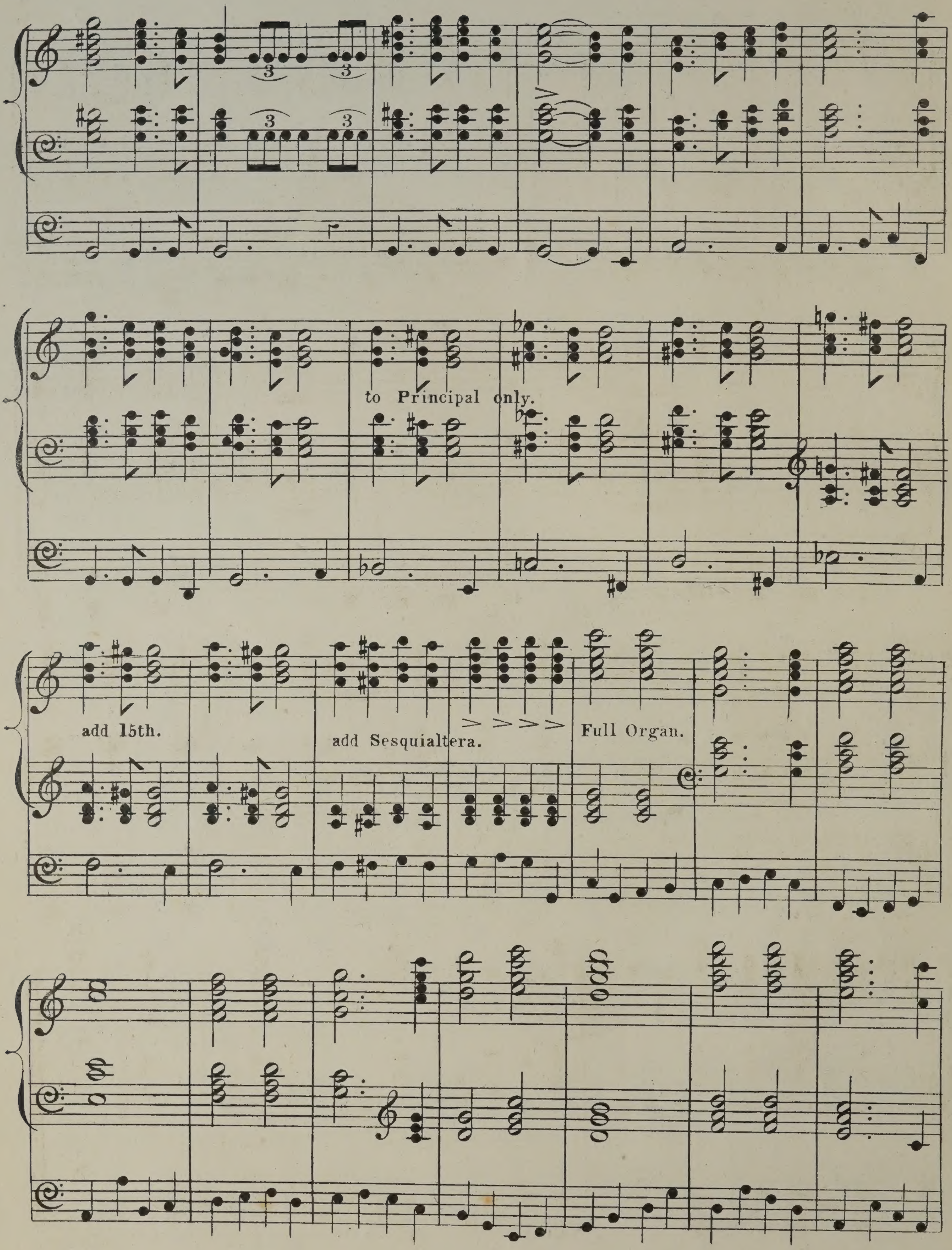
Allegro vivace. (𝅗𝅥 = 80.)
Manuals.
Pedals.
Horn Swell.
3
Diapasons. Choir.
non legato.

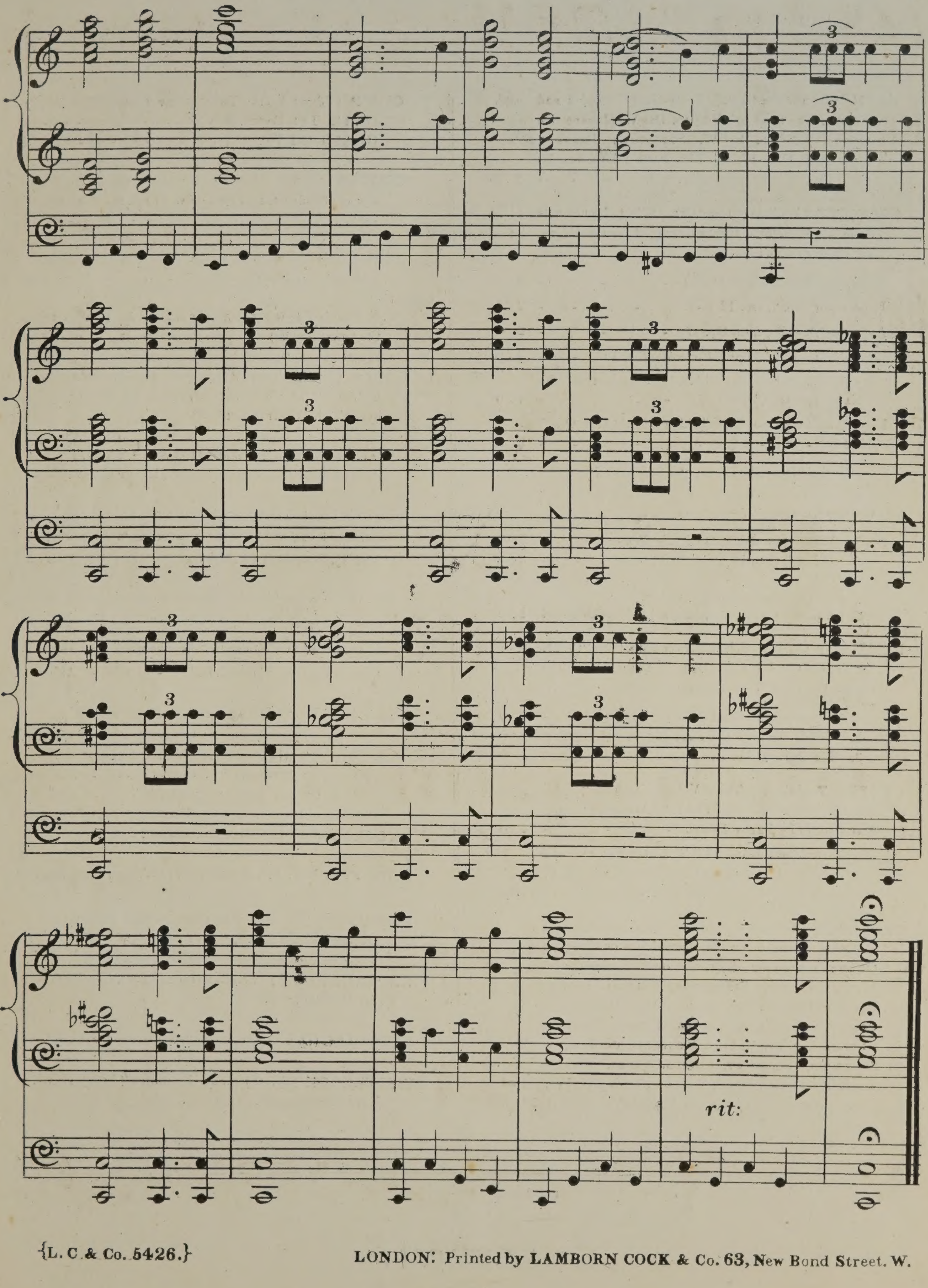

1st
2nd
(Full Swell.)
(16 & 8 ft. soft.)


Diapason Gt. coupled to Swell.
1st
2nd
Diapasons & Oboe (Swell.)
16 & 8 ft. soft.
3
Great
3


to Principal, coupled with Full Swell.
add Gt. to Pedals.
CHANT.
add 15th.


1st
2nd
(Full Swell.)
3
3
cres:
(without couplers.)
3
(Great
3
(couplers.)
to Principal.)
add 15th.
6
add Sesquialtera.
3
3
3
3


3
3
3
3
to Principal only.
add 15th.
add Sesquialtera.
Full Organ.


3
3
3
3
3
3
3
3
3
3
rit:

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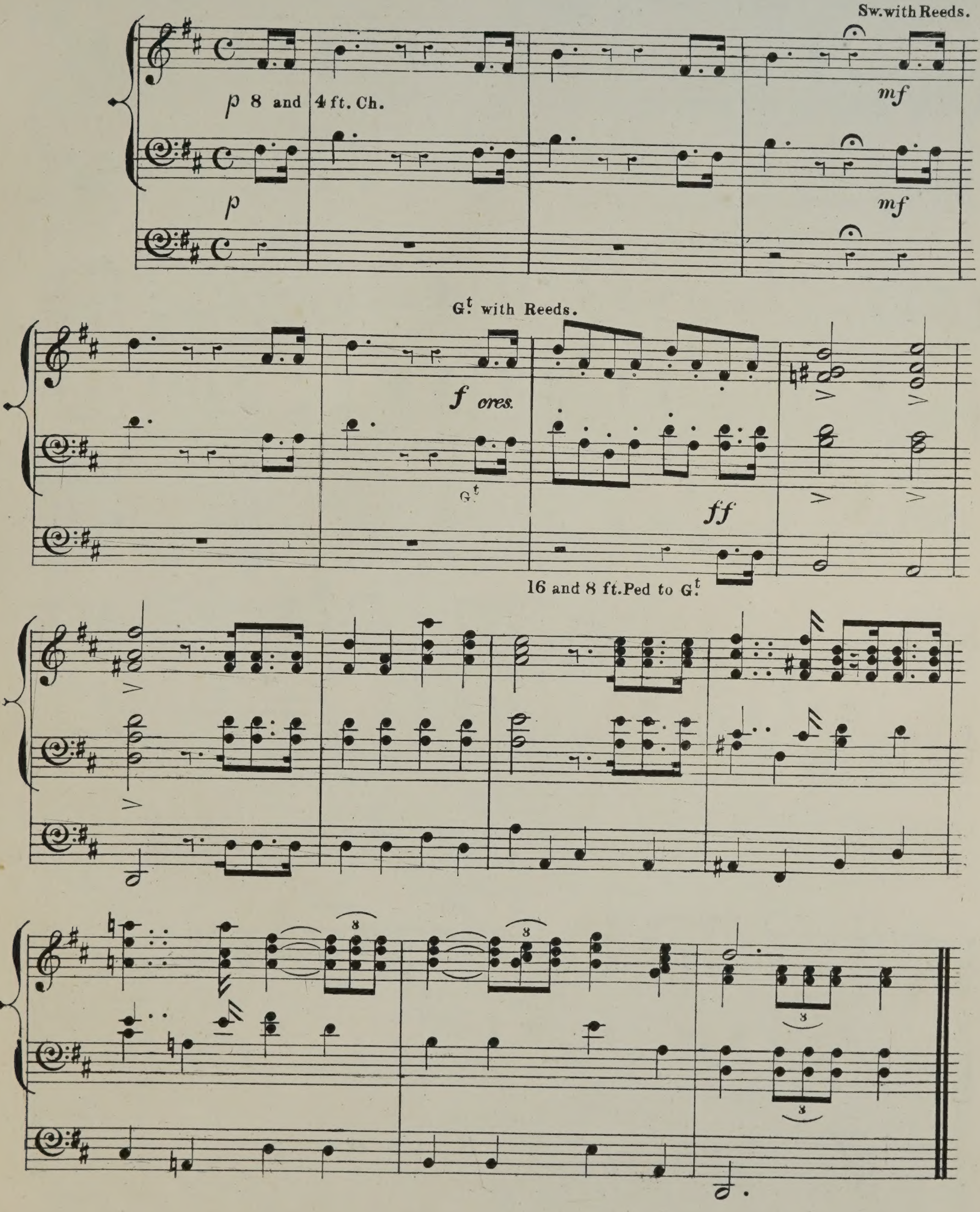
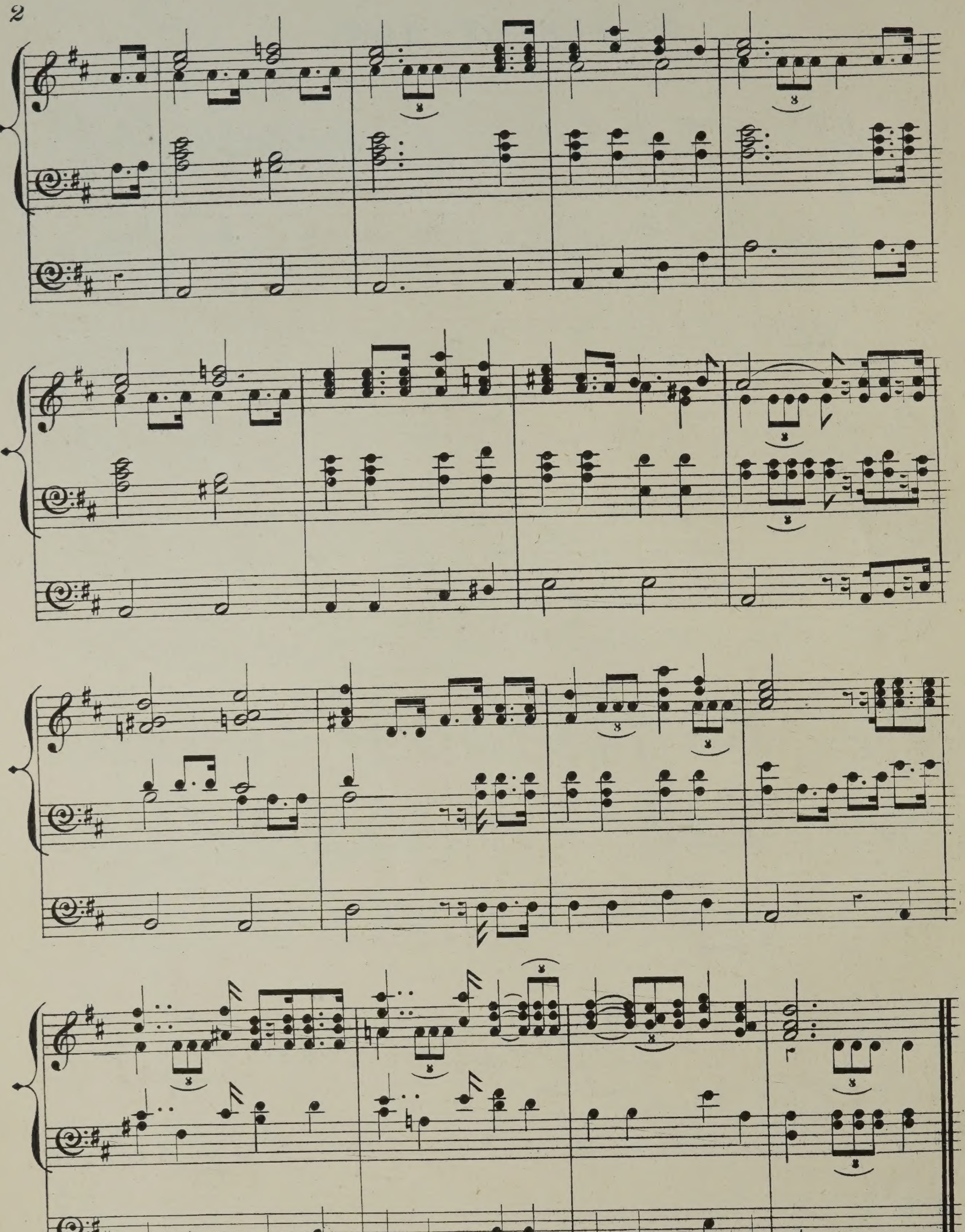
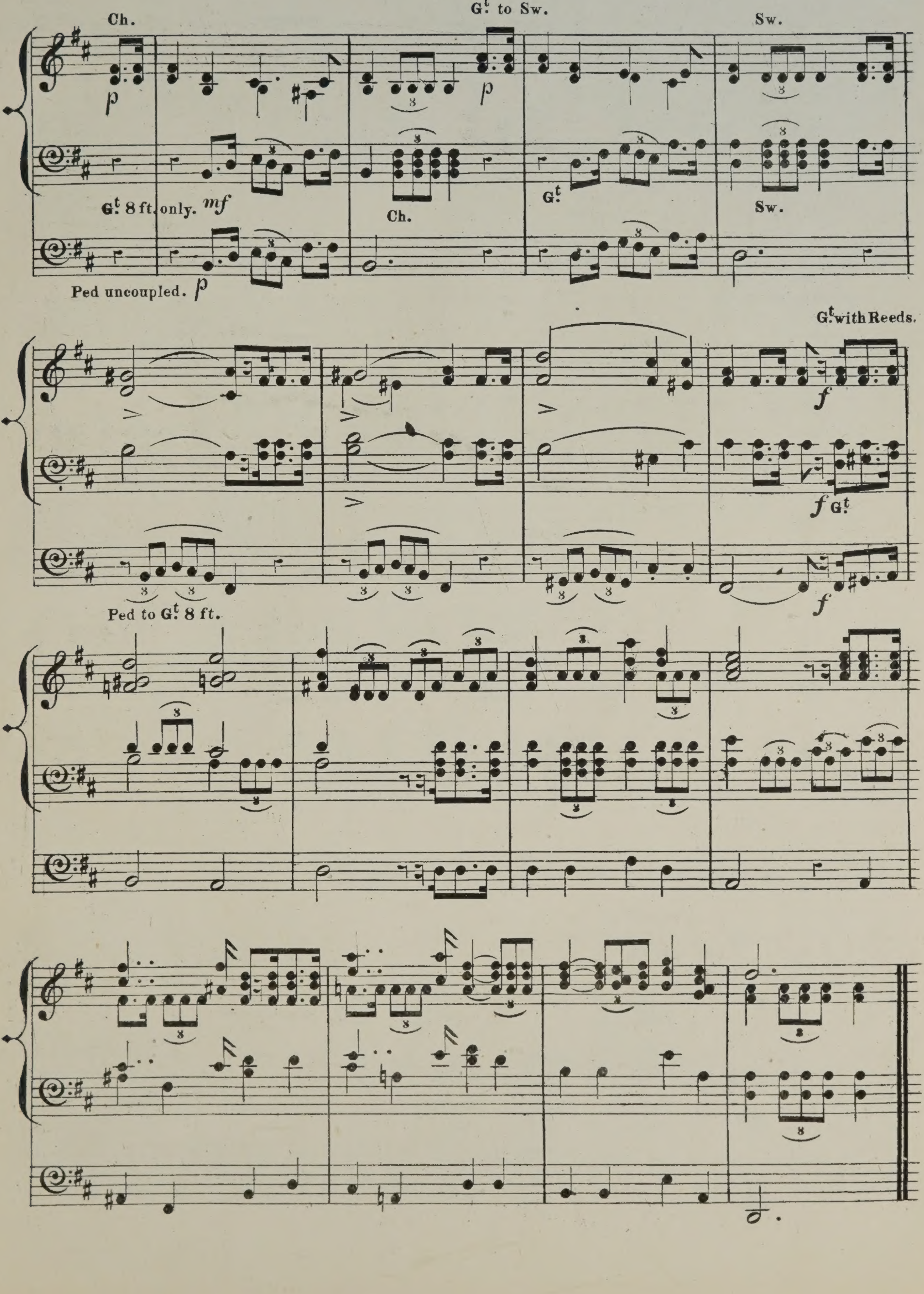
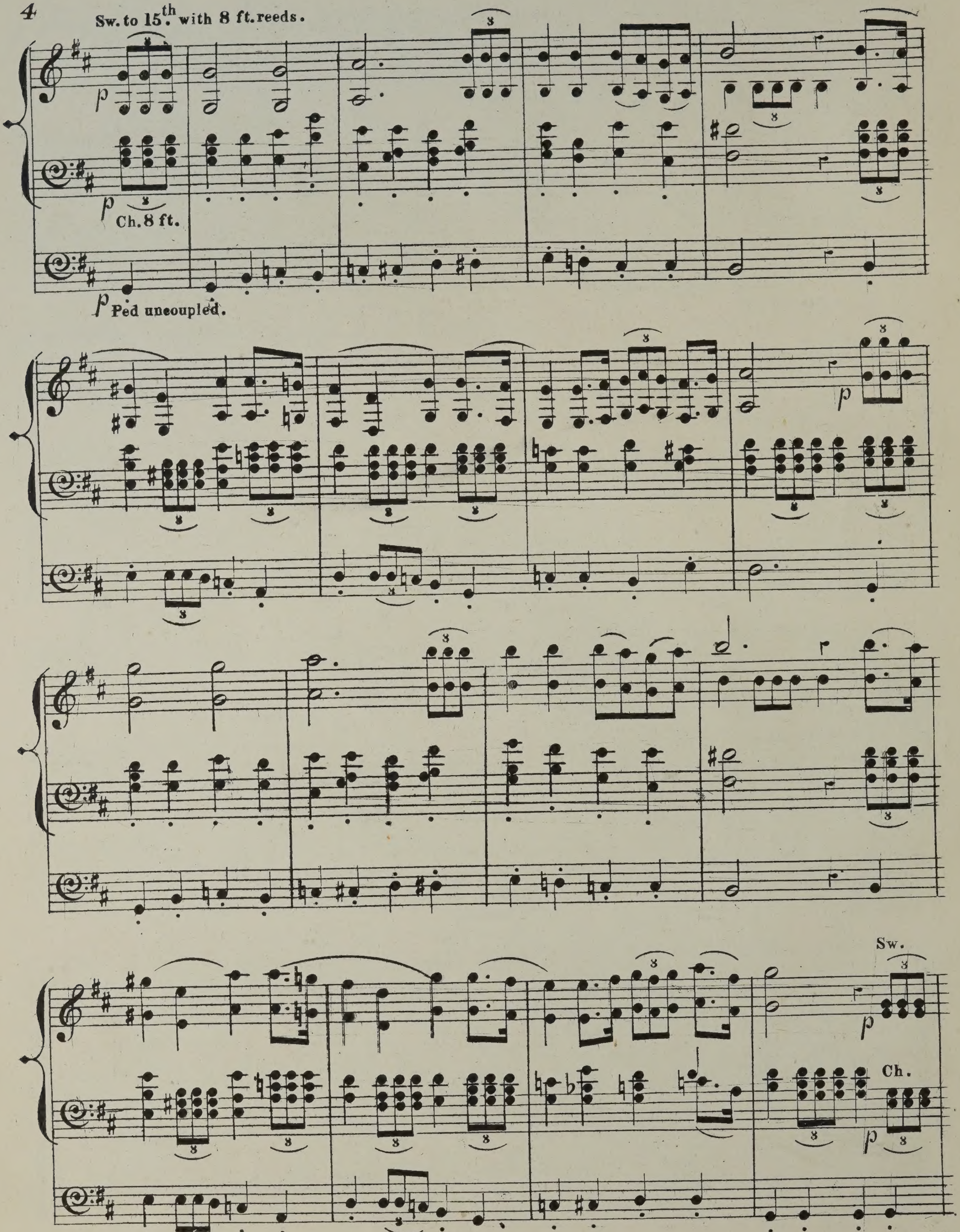
MARCH OF JOY.

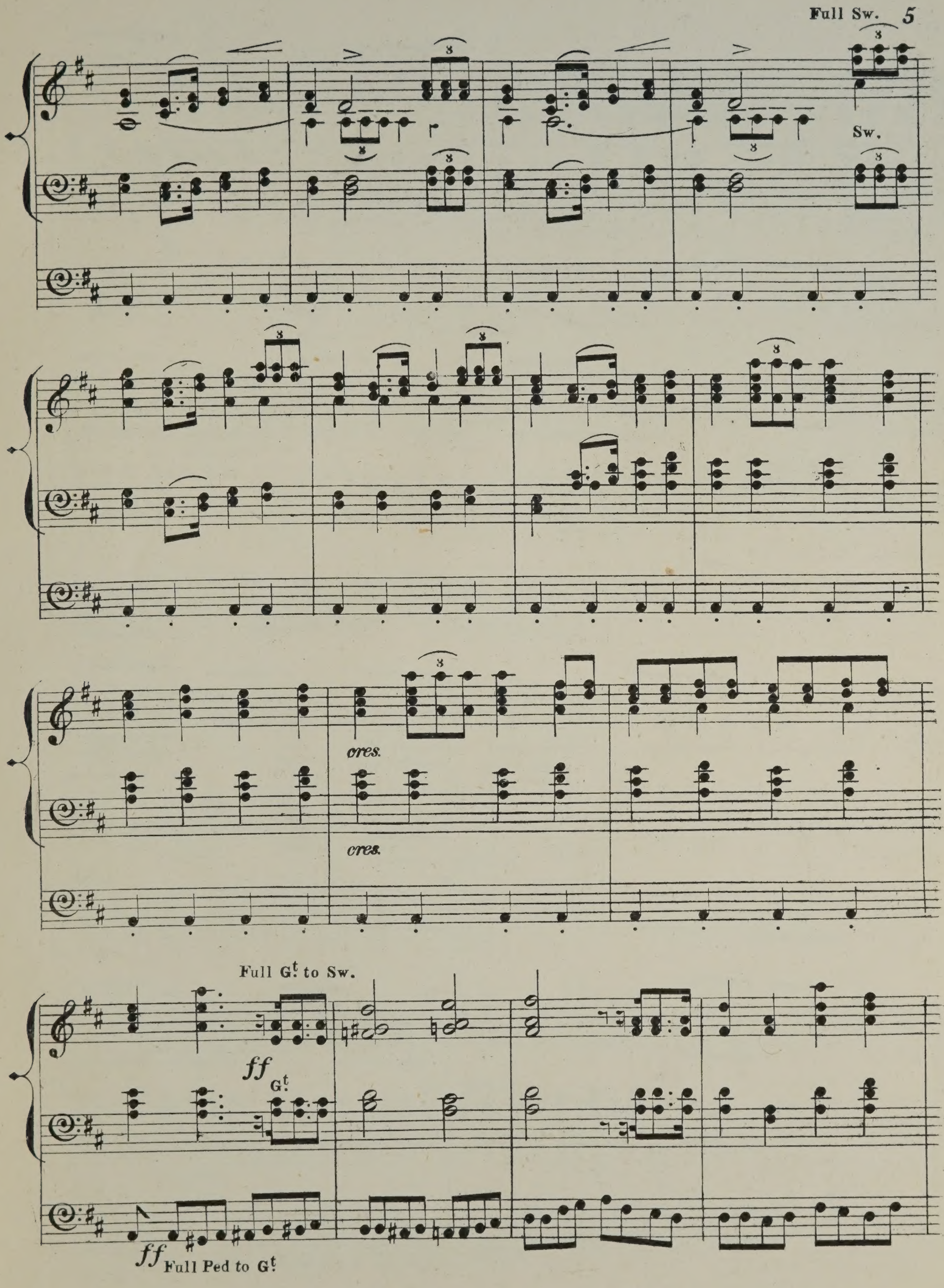
E. DEARLE.

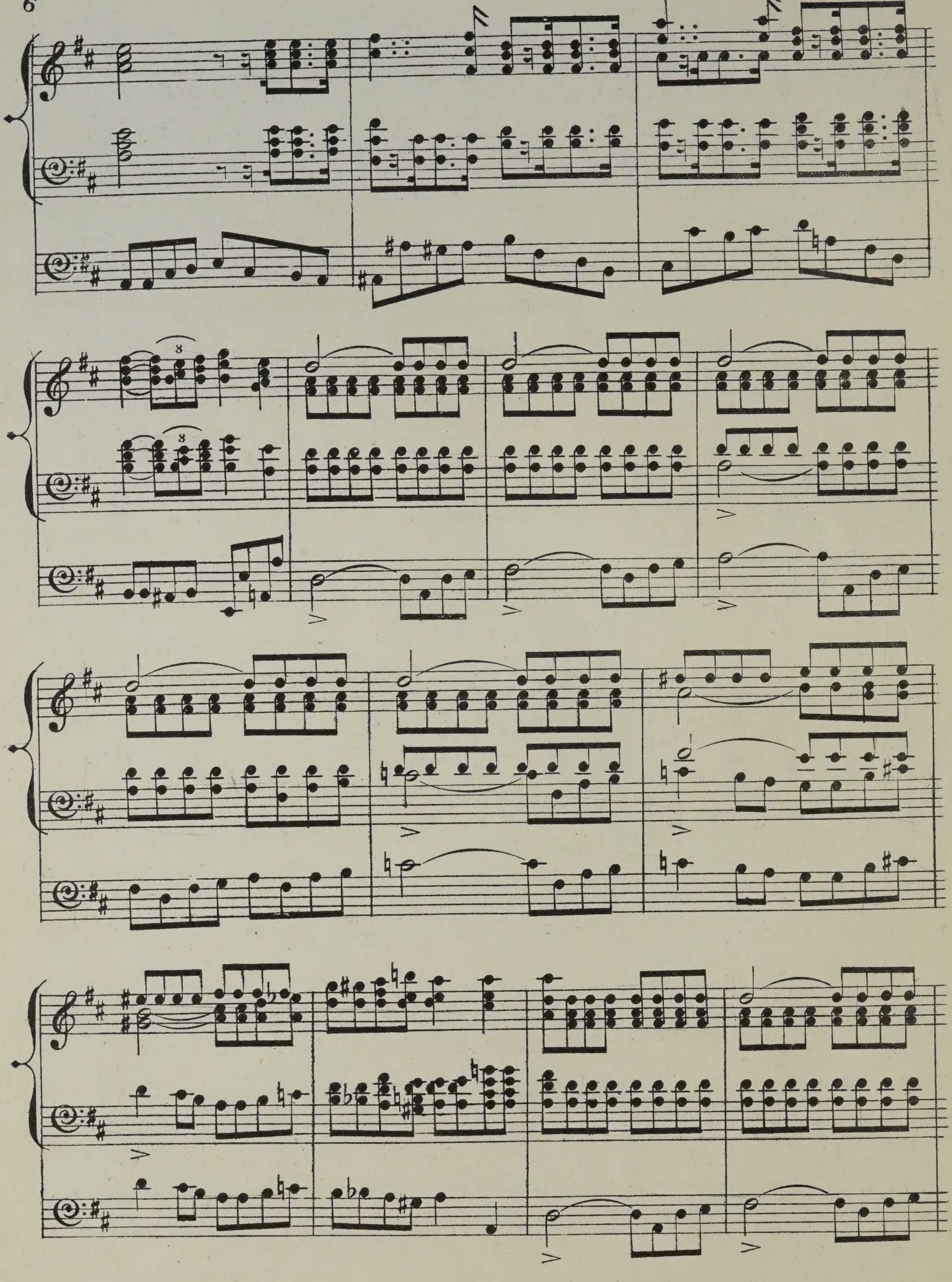

Sw. with Reeds.
p 8 and 4 ft. Ch.
mf
p
mf
Gt with Reeds.
f cres.
Gt
ff
16 and 8 ft. Ped to Gt
3
3
3
3

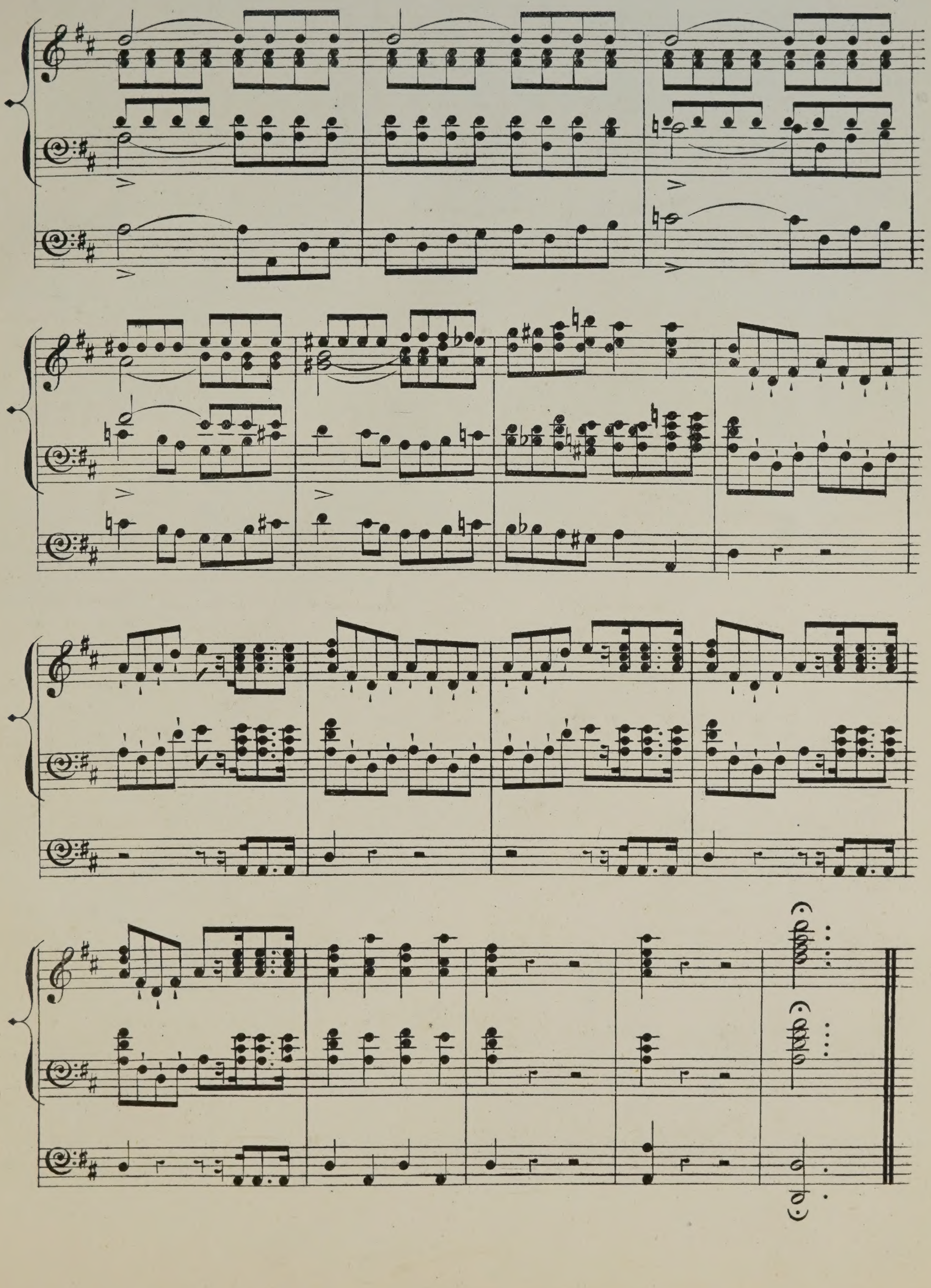



Ch.
Gt. to Sw.
Sw.
p
p
Gt. 8 ft. only. mf
Ch.
Gt.
Sw.
Ped uncoupled. p
Gt. with Reeds.
f
f Gt.
f
Ped to Gt. 8 ft.


Sw. to 15th with 8 ft. reeds.
p
p
Ch. 8 ft.
p Ped uncoupled.
3
p
p
Sw.
p
Ch.
p

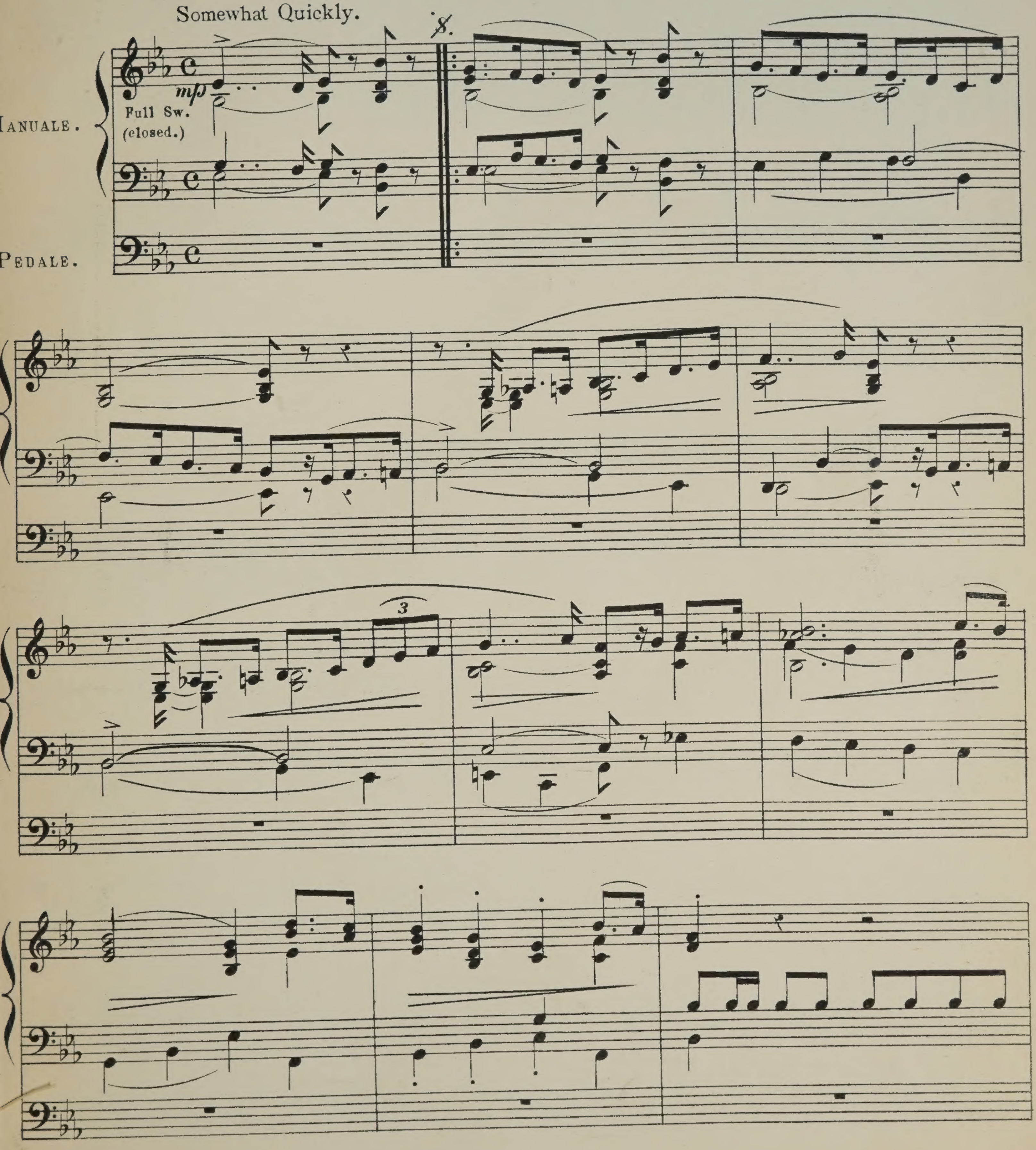

Full Sw.
Sw.
cres.
cres.
Full G.t to Sw.
ff
G.t
ff Full Ped to G.t

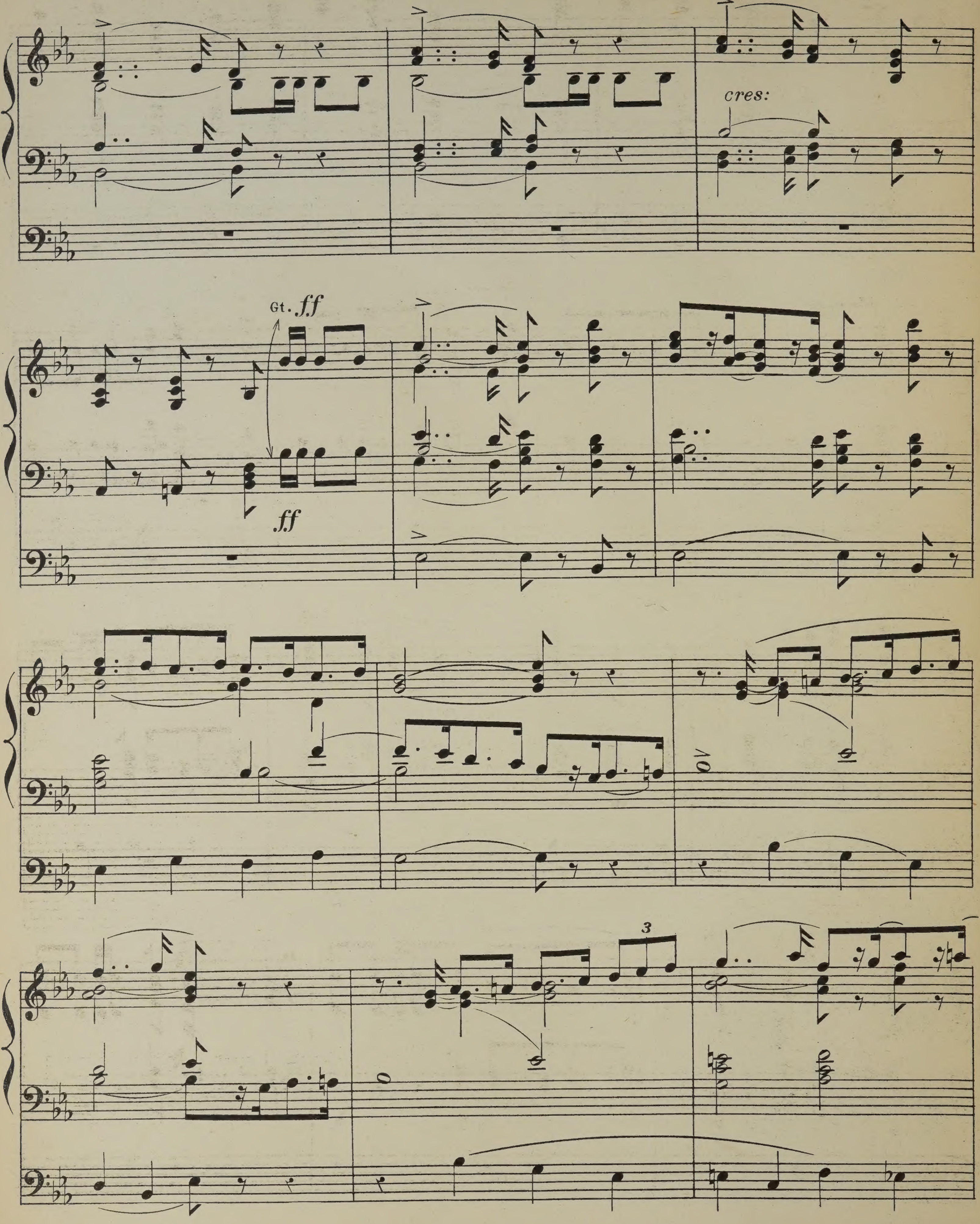

3
3

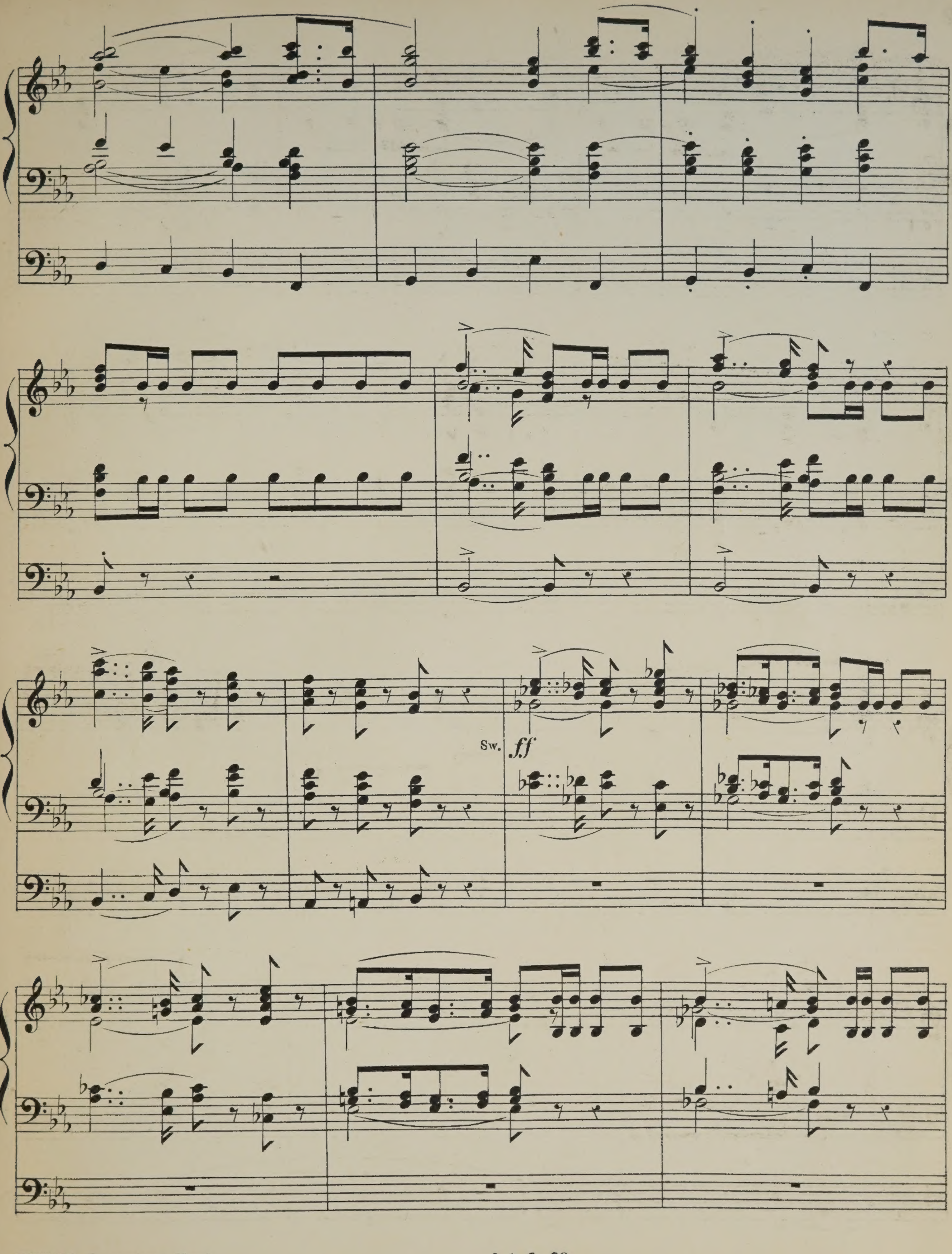


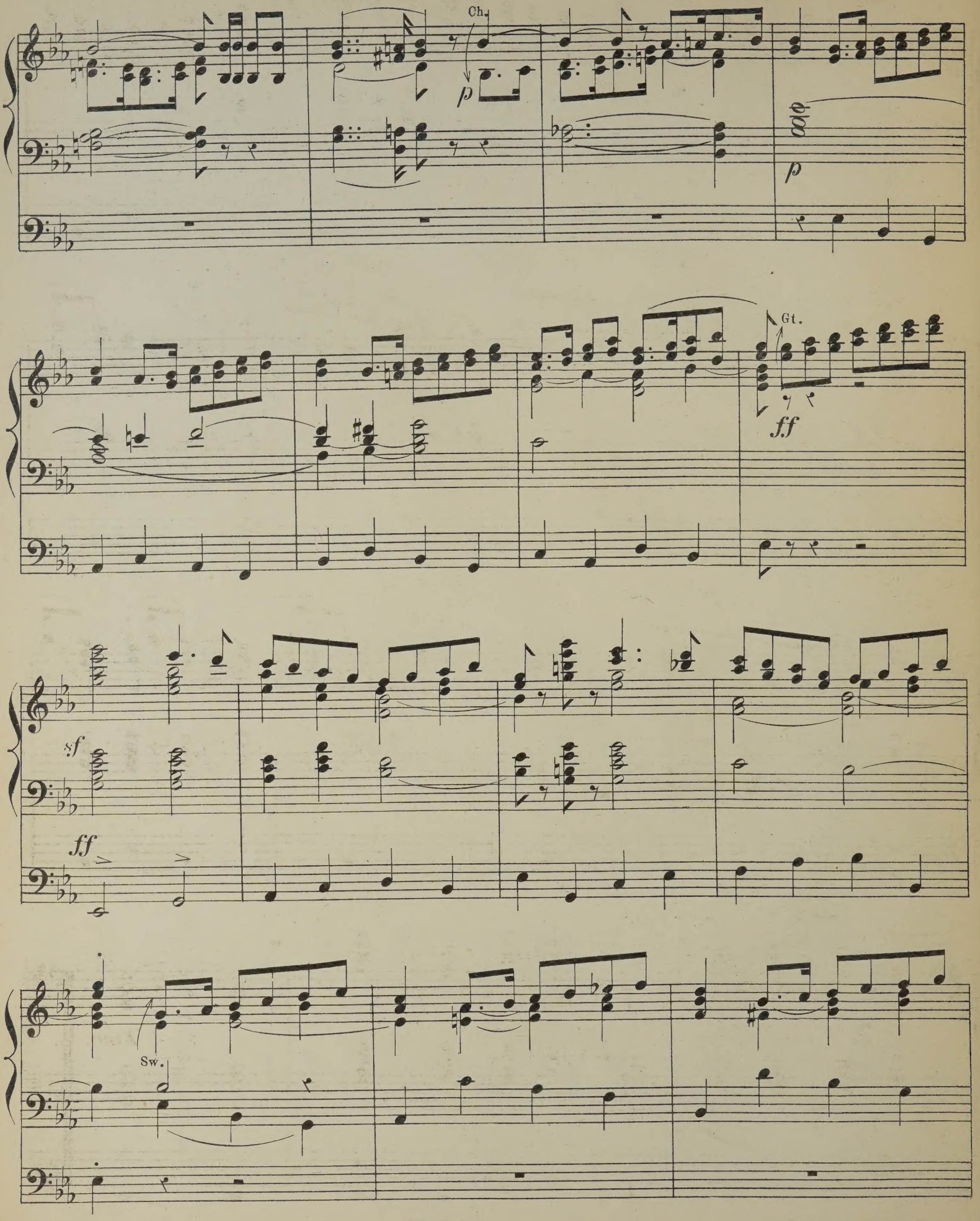
GRAND PROCESSIONAL MARCH.

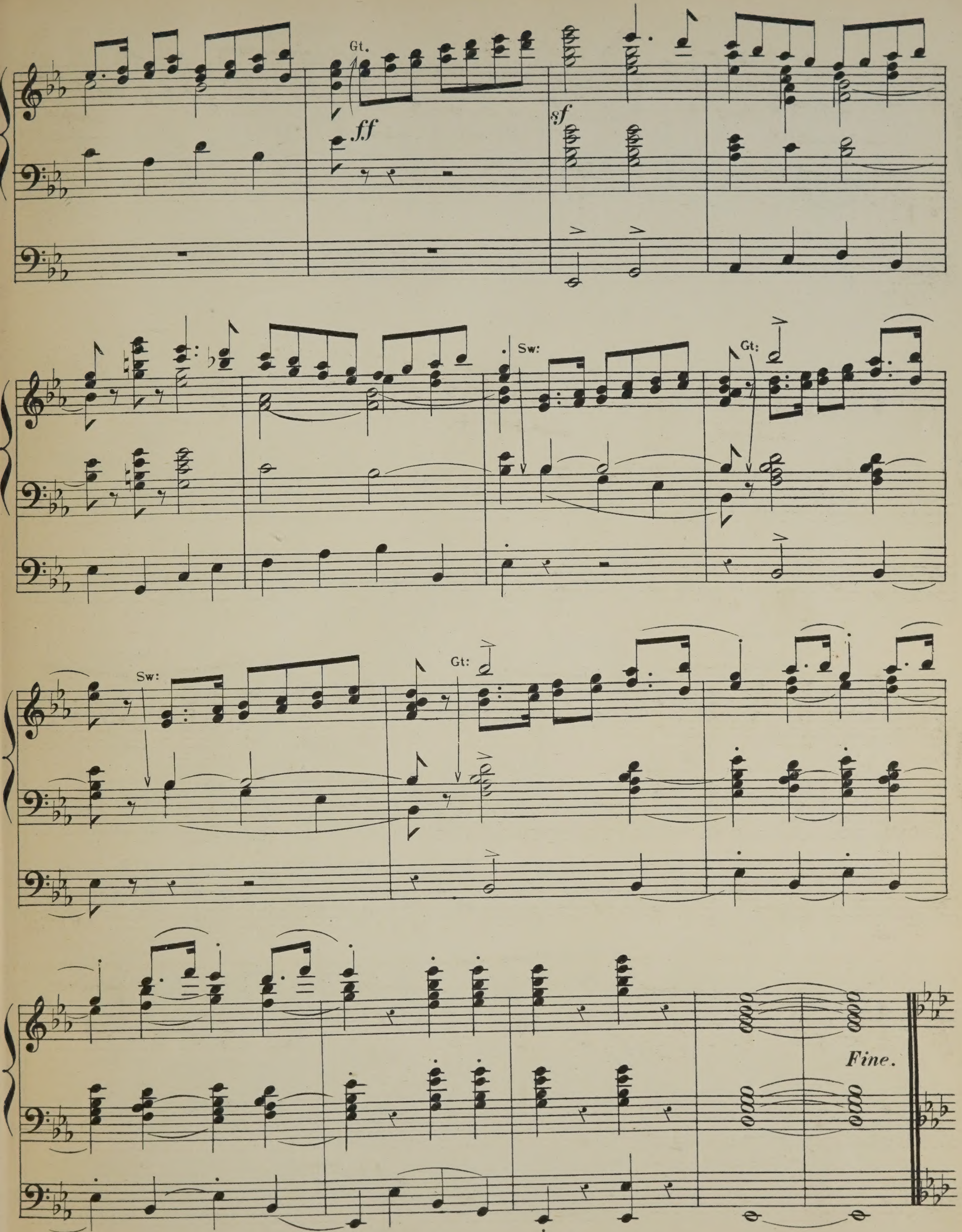
EDMONDSTOUNE DUNCAN.


Somewhat Quickly.
ANUALE.
PEDALE.
mp
Full Sw.
(closed.)
3

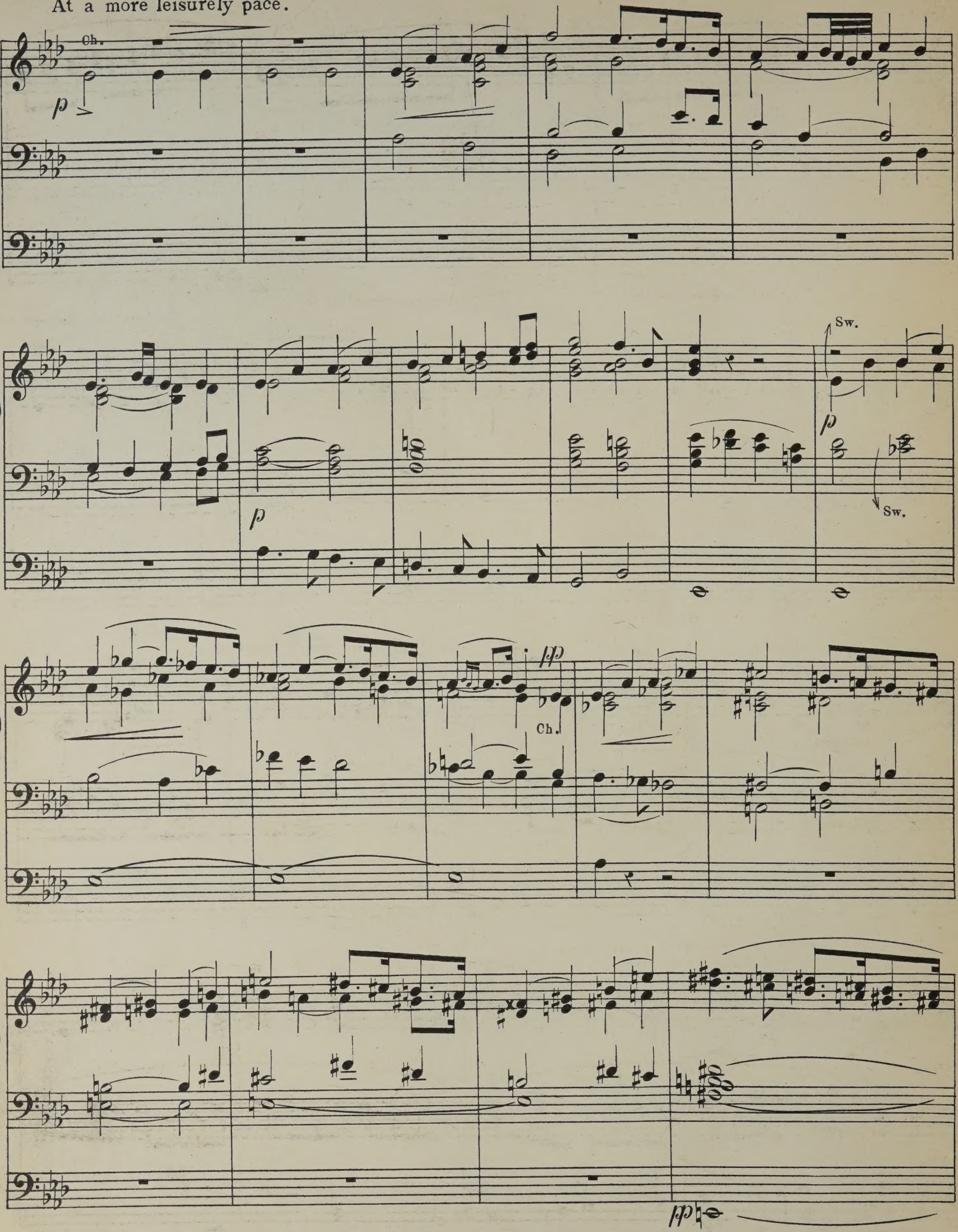

cres:
Gt. ff
ff
3

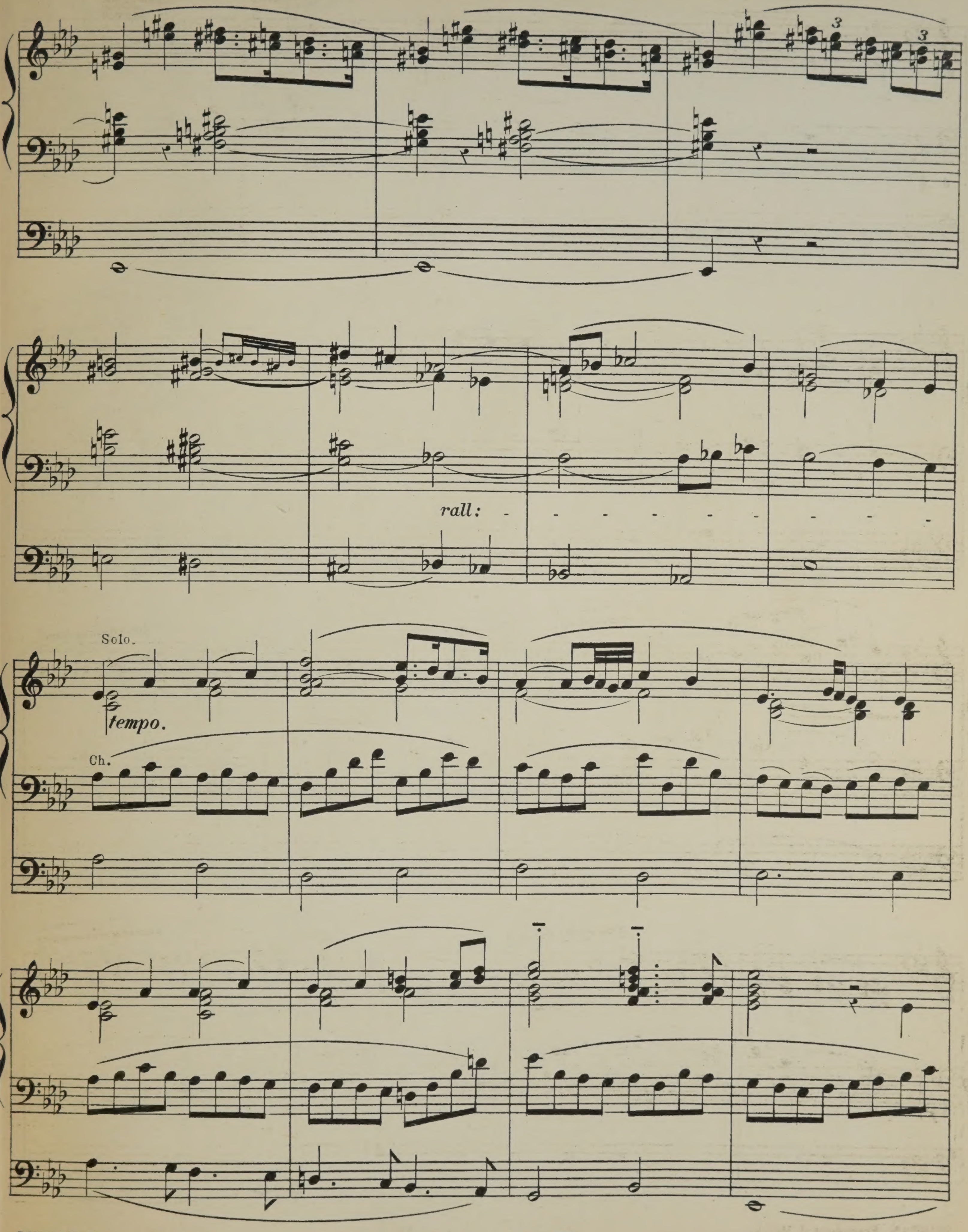

Sw.
ff

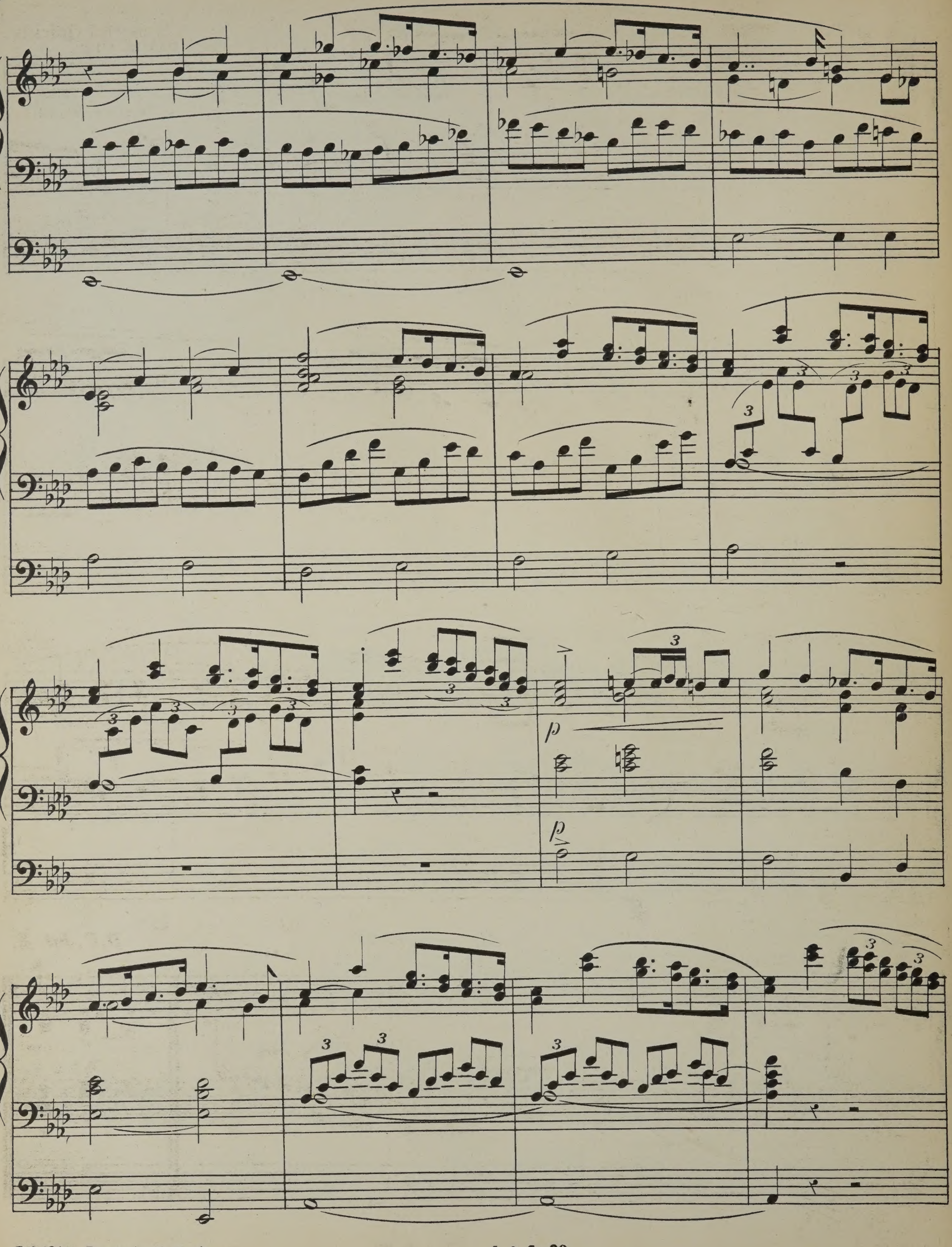

Ch.
p
p
Gt.
ff
sf
ff
Sw.

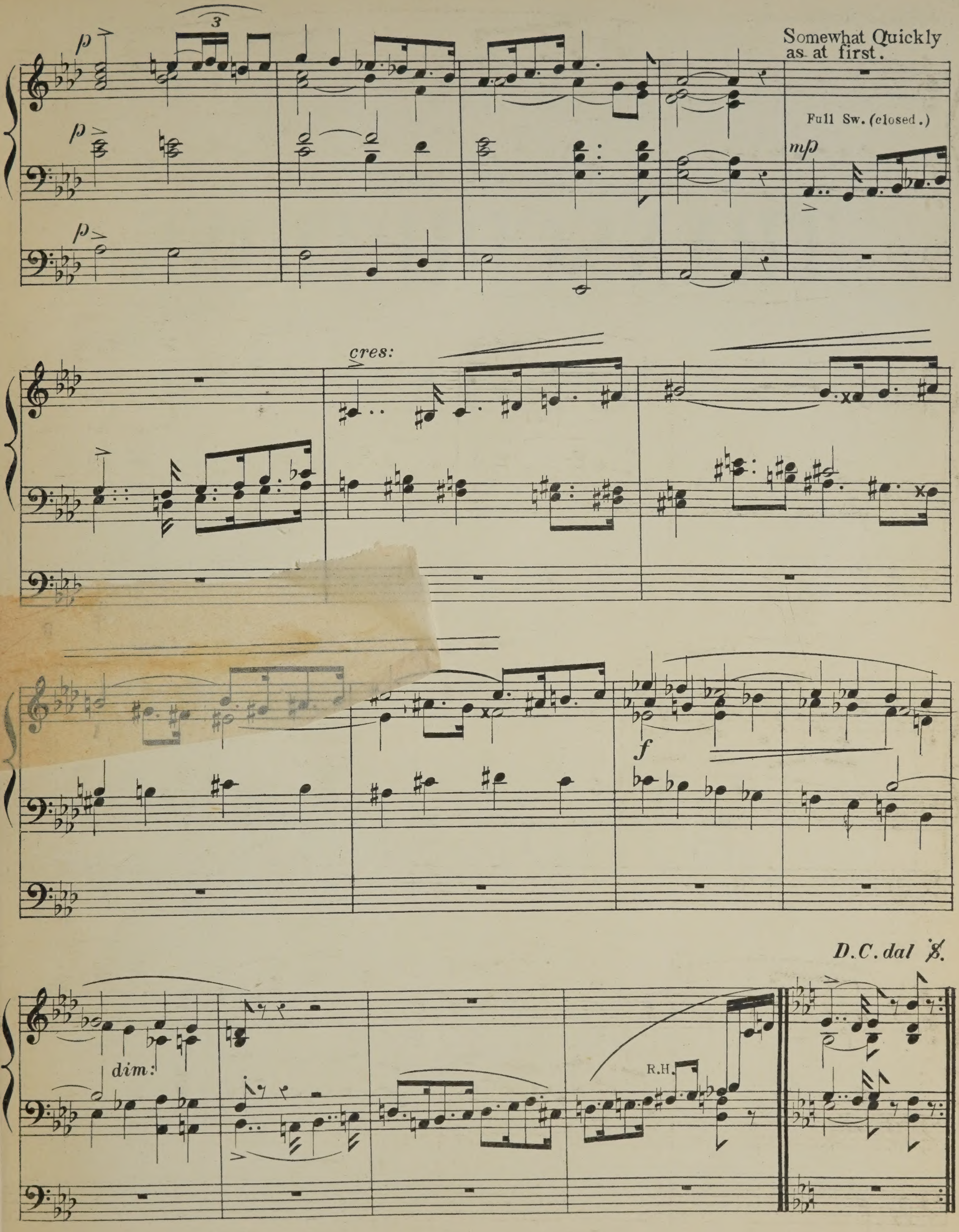

Gt.
ff
sf
Sw:
Gt:
Sw:
Gt:
Fine.

At a more leisurely pace.


Ch.
p
p
Sw.
p
Sw.
pp
Ch.
pp


rall:
Solo.
tempo.
Ch.
3
3


p
p
3


Somewhat Quickly
as at first.
Full Sw. (closed.)
p
p
p
mp
3
cres:
f
dim:
R.H.
D.C. dal 𝄋.

TRANSCRIPTIONS

FOR THE

ORGAN

1.	ANDANTE CANTABILE	MENDELSSOHN	2.6
2.	TWO ANDANTES	MENDELSSOHN	3.0
3.	AVE MARIA	CHERUBINI	2.6
4.	ANDANTINO (BALLADE OP. 38.)	CHOPIN	2.6
5.	NOCTURNE OP. 15. Nº 1.	CHOPIN	3.0
6.	POSTLUDE (FROM "ATHALIE")	MENDELSSOHN	

BY

BOYTON SMITH

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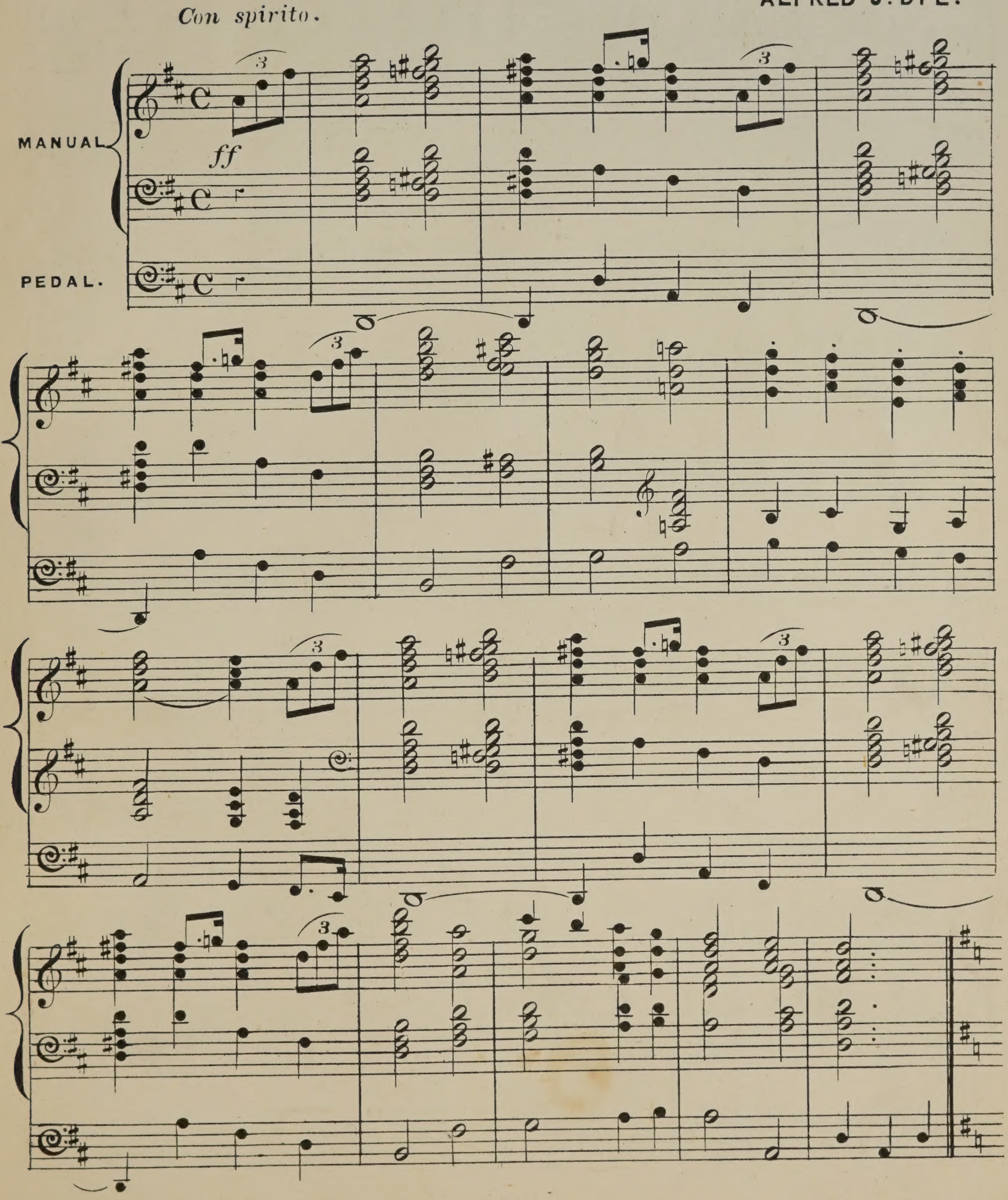
Arthur C. Reading.
Teacher of Music.

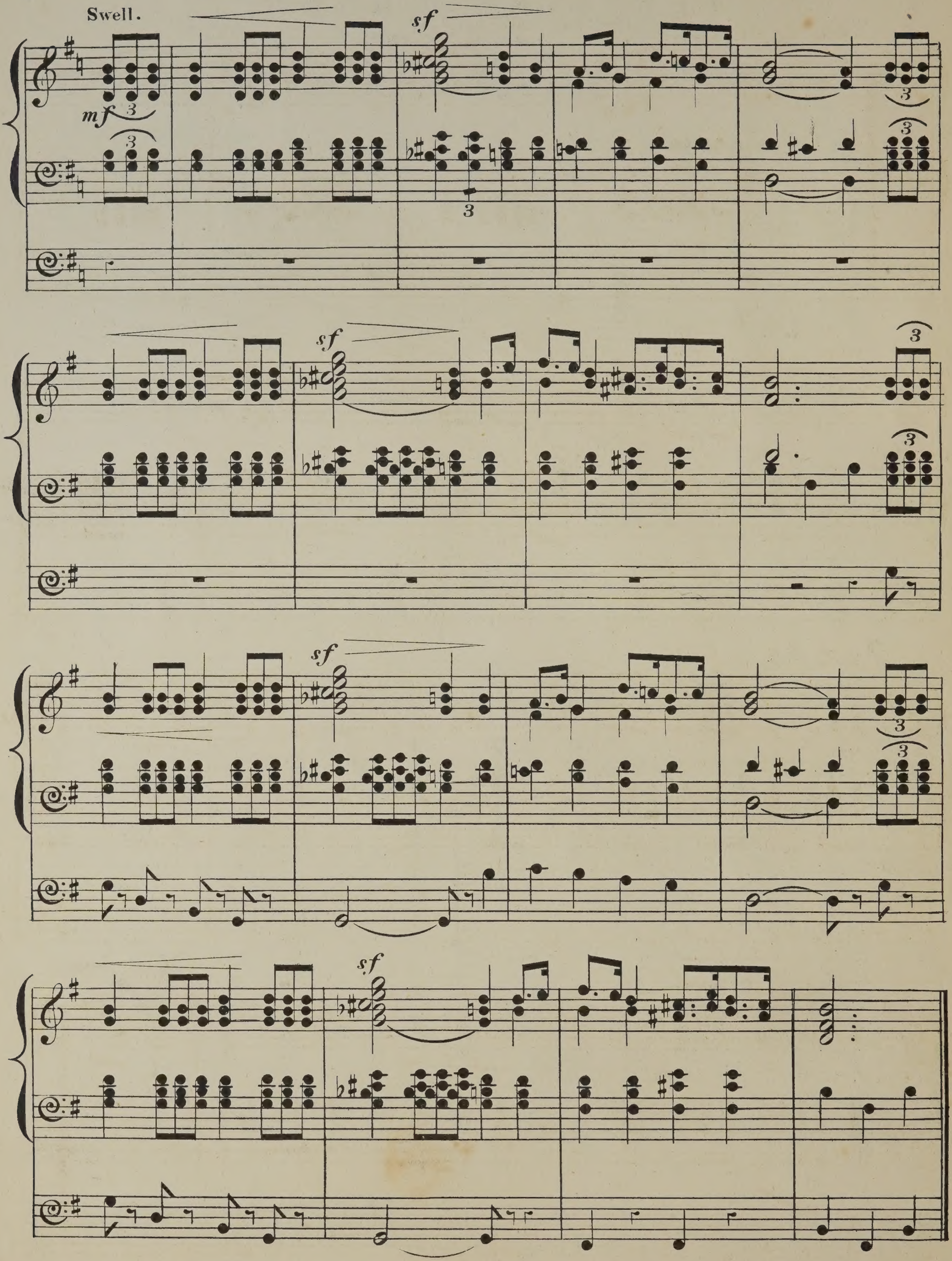
FESTIVAL MARCH.

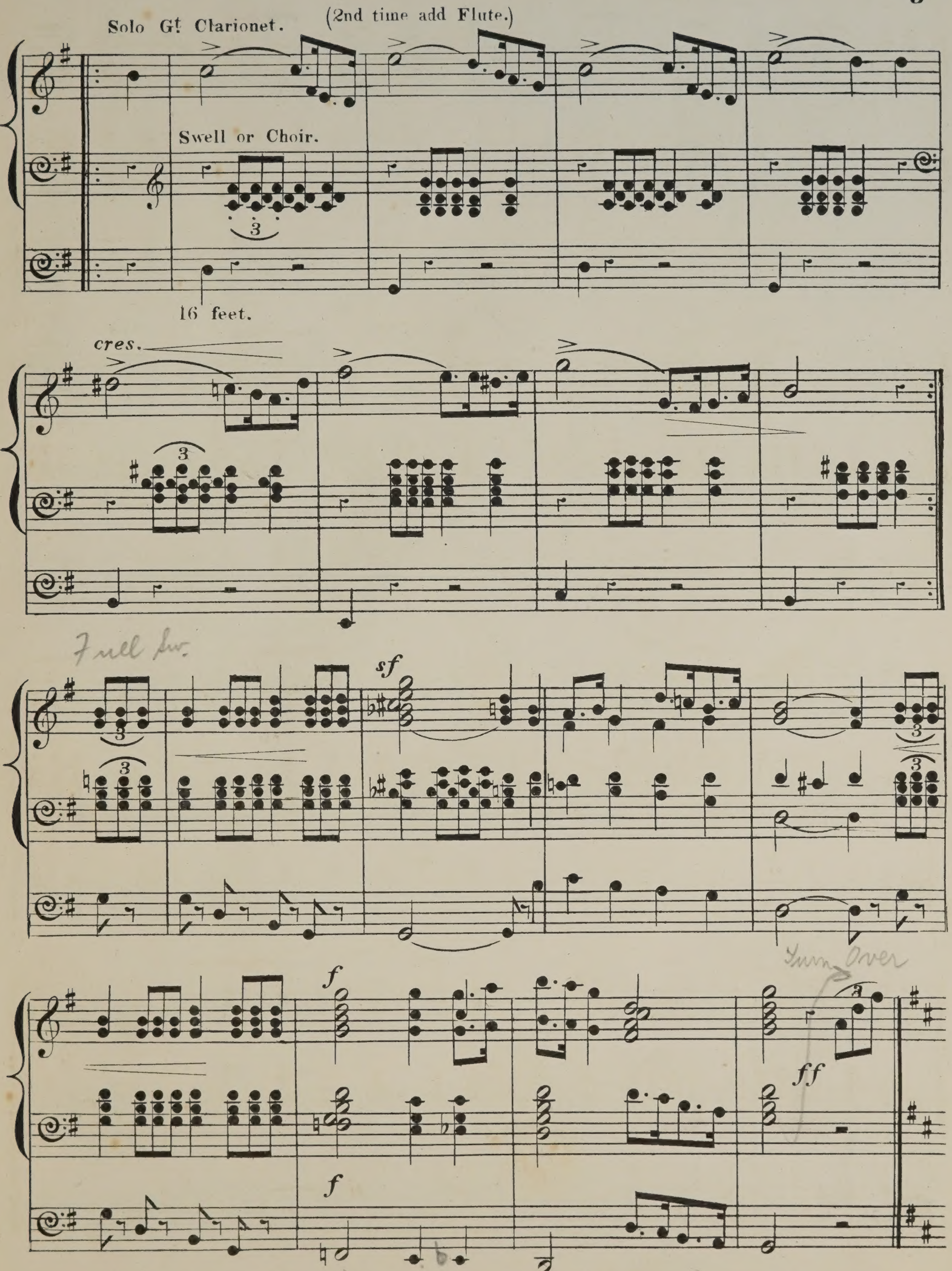
FOR THE ORGAN.

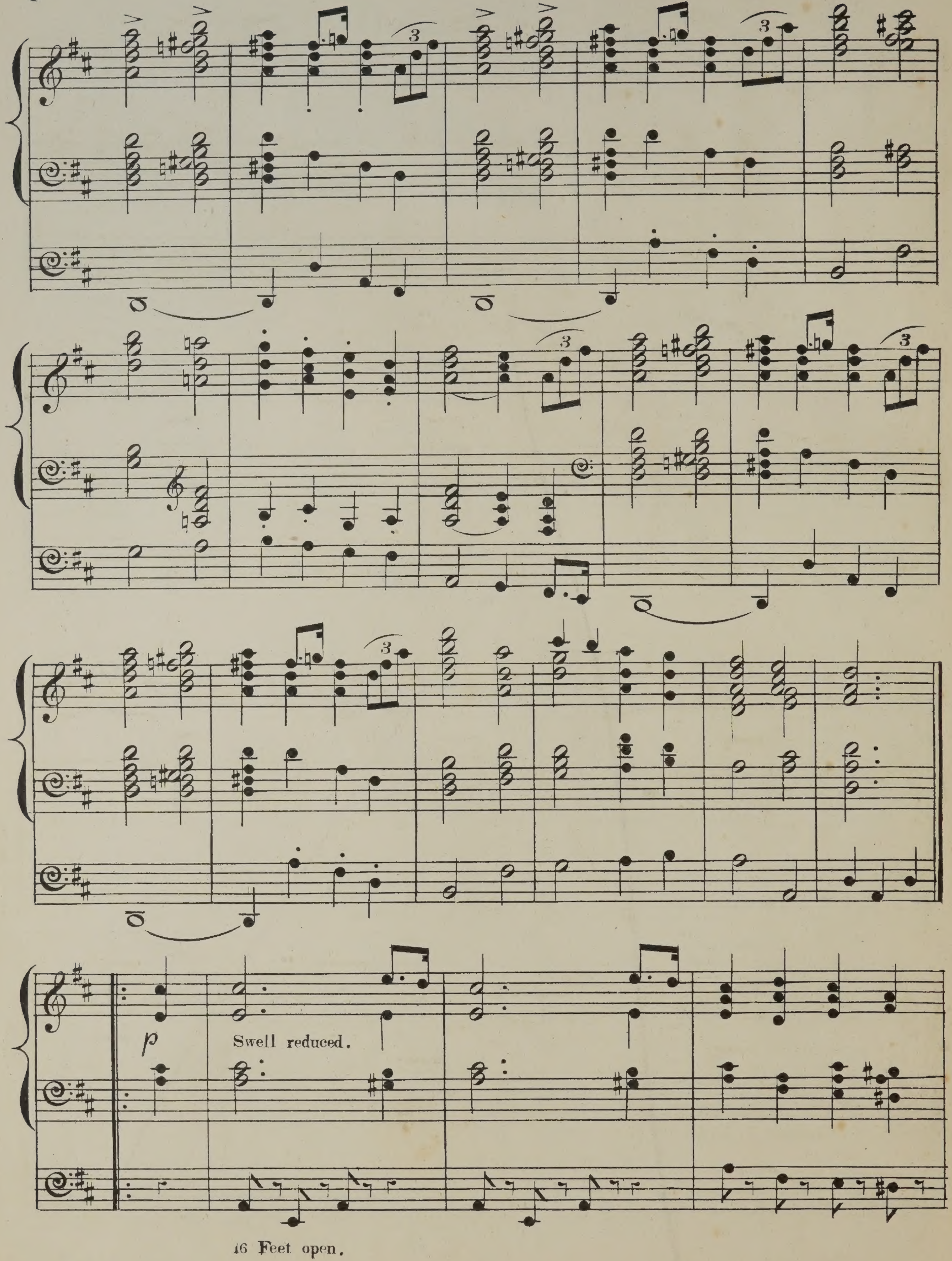
COMPOSED BY
ALFRED J. DYE.

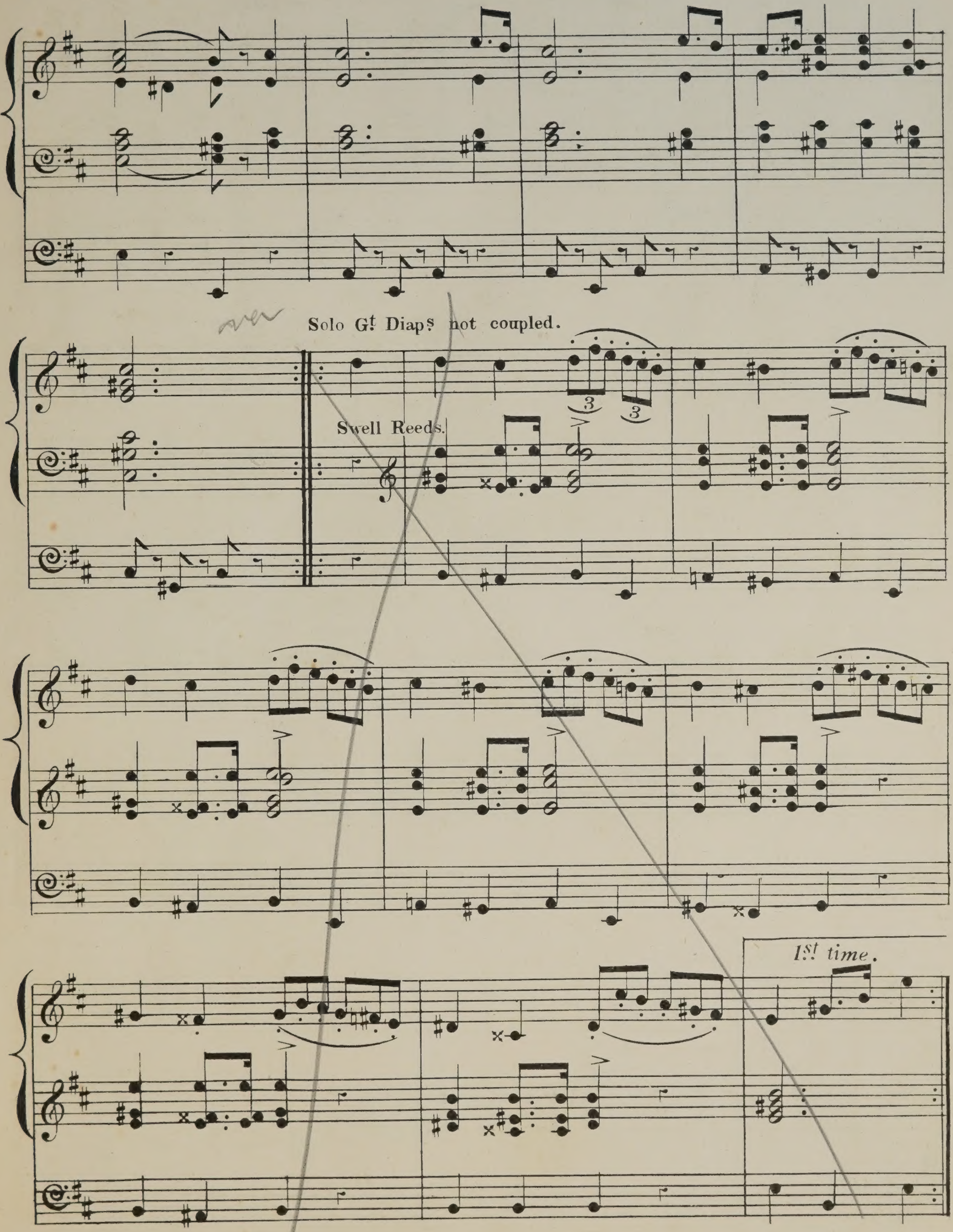

Con spirito.
MANUAL
ff
PEDAL.
3

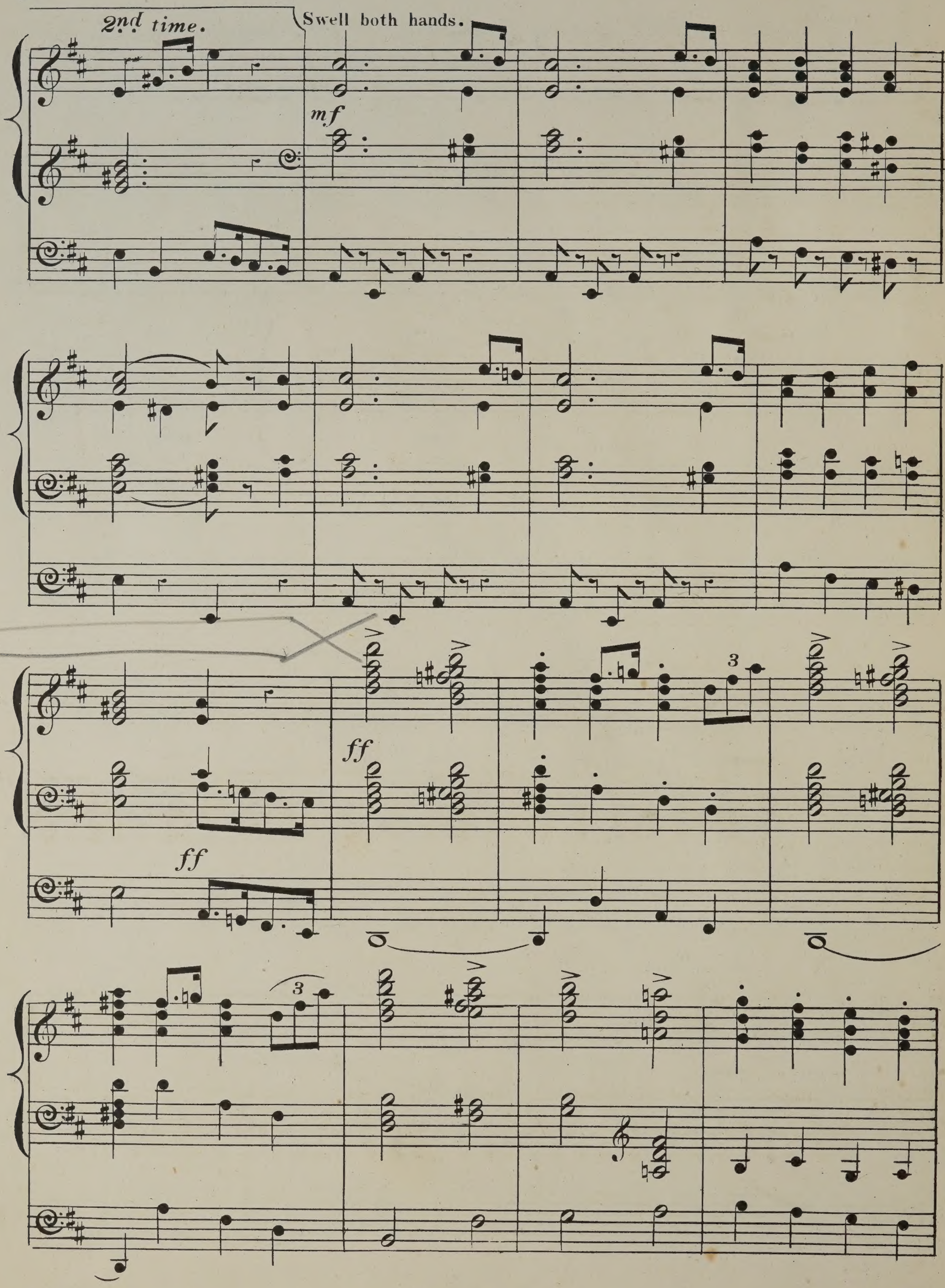
The Festival March is also arranged for the Piano, Solo 3/- Duet 4/- (Agate & Co.)

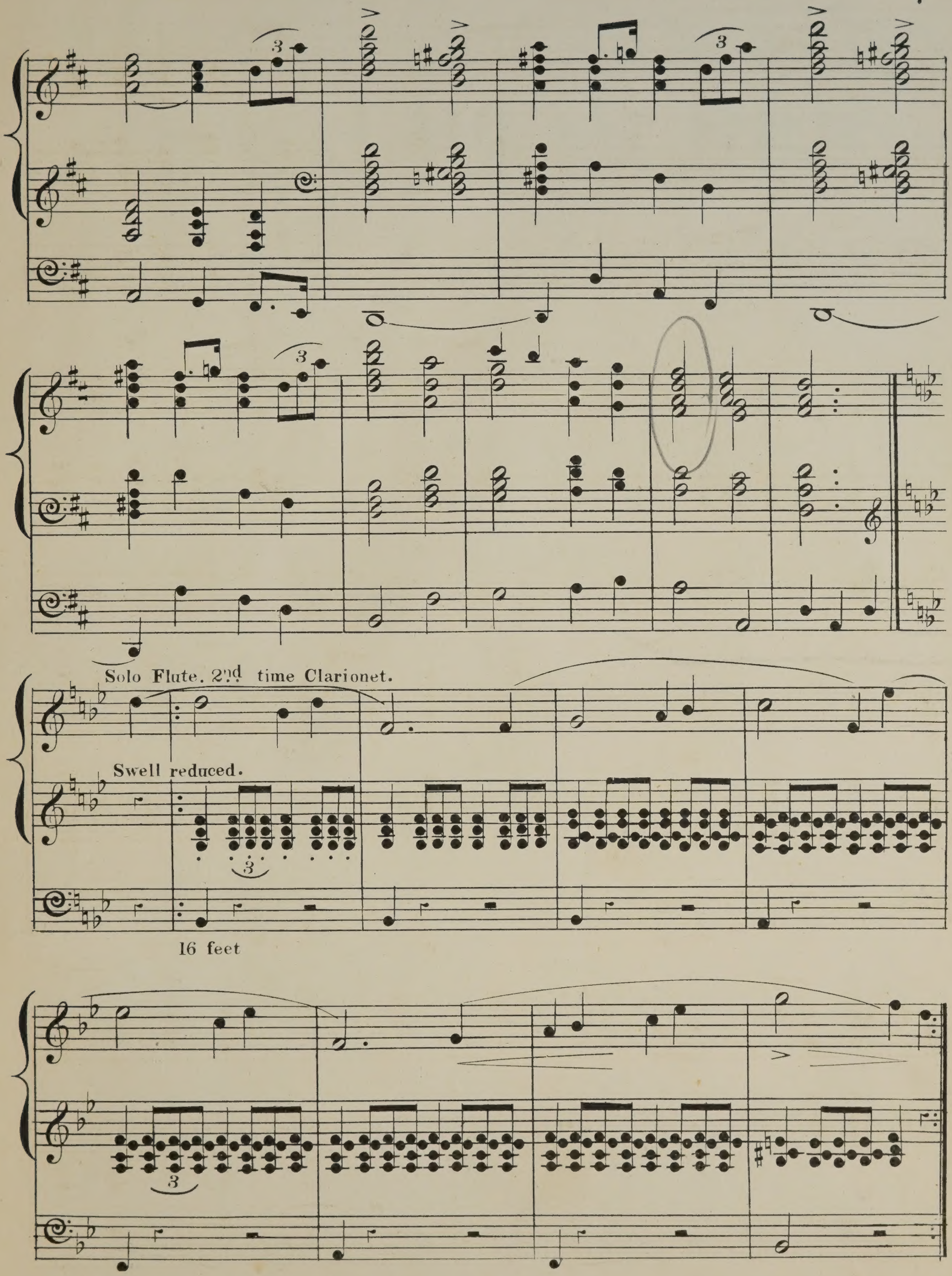

Swell.
mf
3
sf
3
sf
3
3
sf
3
3
sf

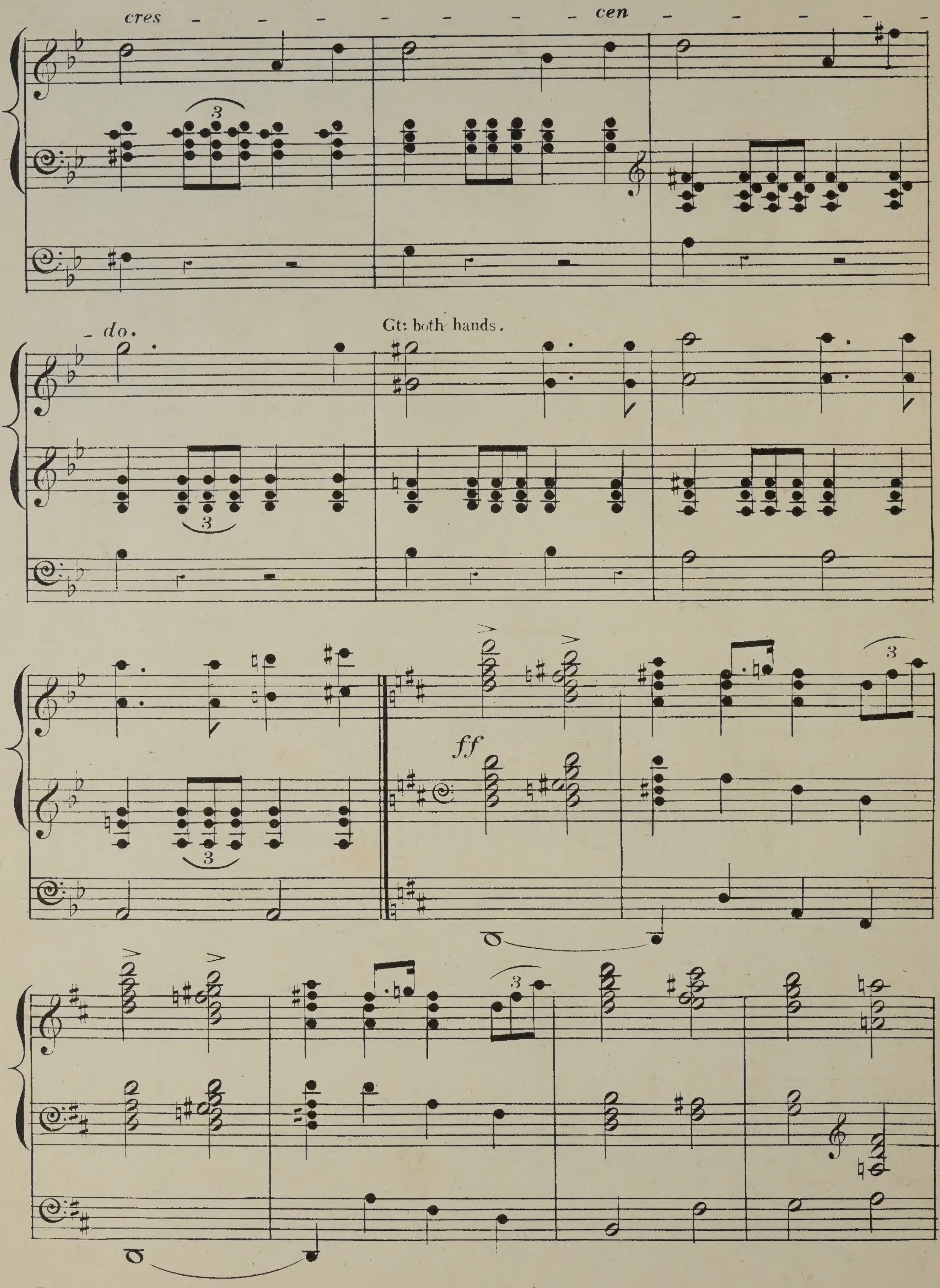

Solo Gt Clarionet.
(2nd time add Flute.)
Swell or Choir.
3
16 feet.
cres.
3
Full Sw.
sf
3
3
3
f
f
ff
3
Turn Over

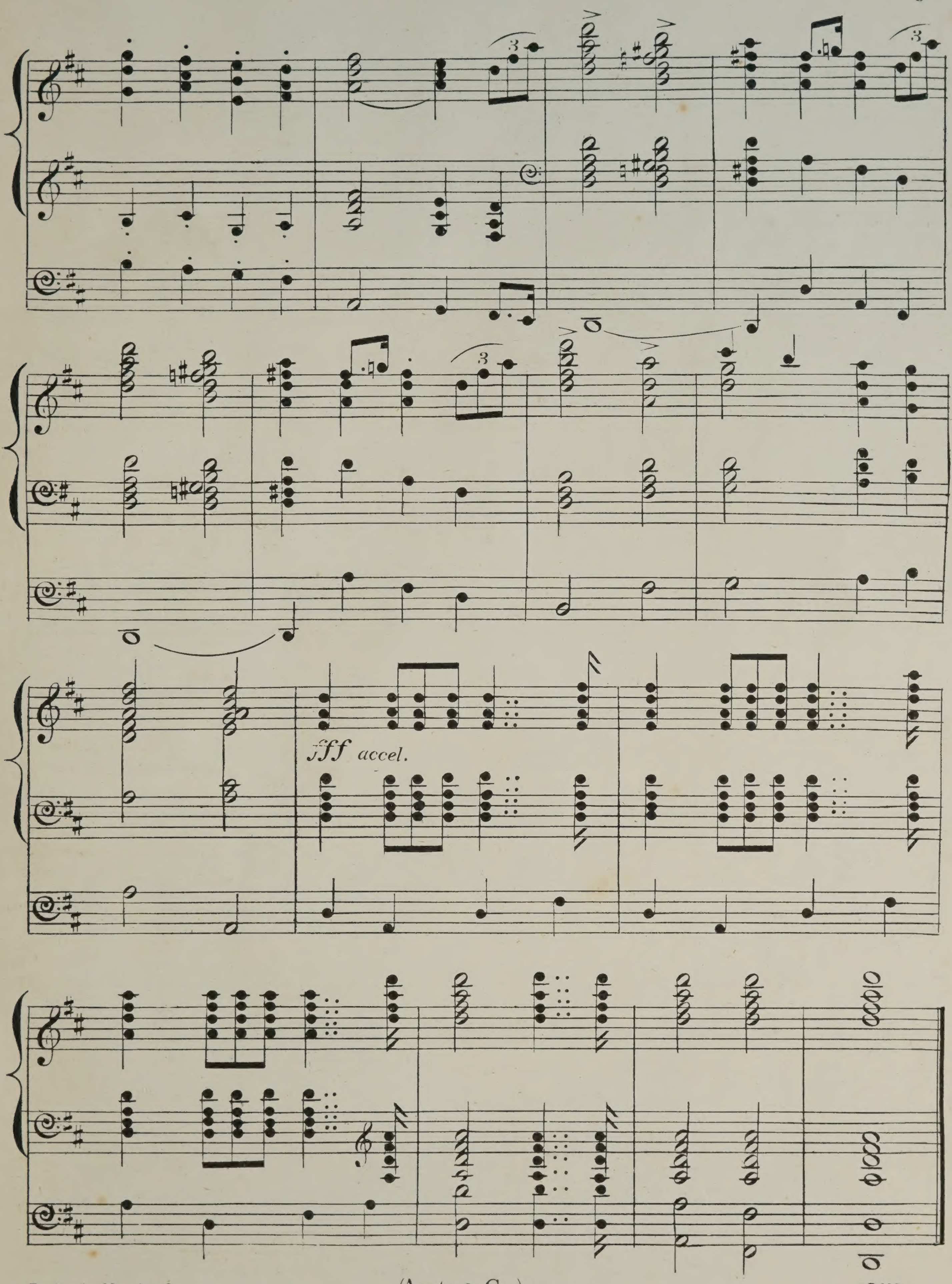

p
Swell reduced.
16 Feet open.


Solo Gt Diaps not coupled.
Swell Reeds.
3
3
1st time.


2nd time.
Swell both hands.
mf
ff
ff
3
3


Solo Flute. 2nd time Clarionet.
Swell reduced.
16 feet


cres - - - - - - - - cen - - - - - -
- do.
Gt: both hands.
ff
3

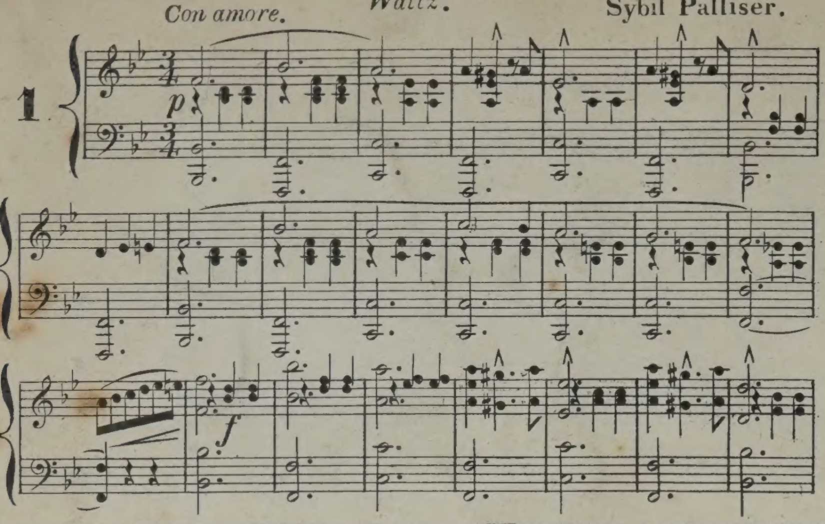

fff accel.

AGATE & CO'S NEW PUBLICATIONS.

SUMMER TWILIGHT

Waltz.

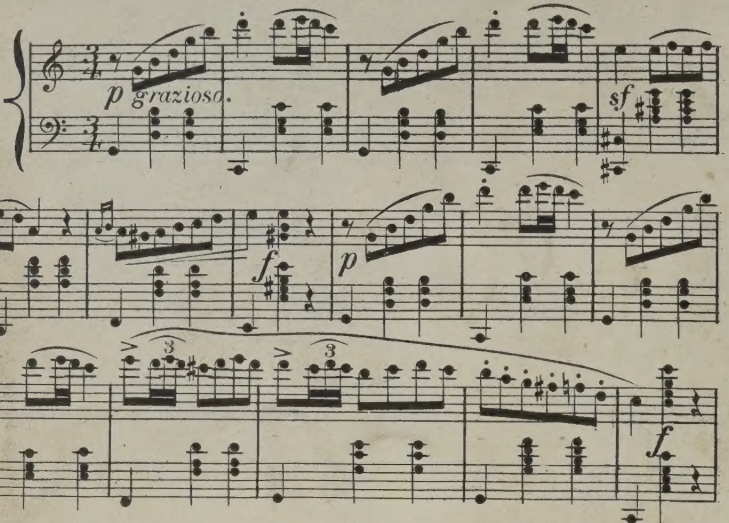
Sybil Palliser.


Con amore.
1
p
f

PANDORA

Mazurka.

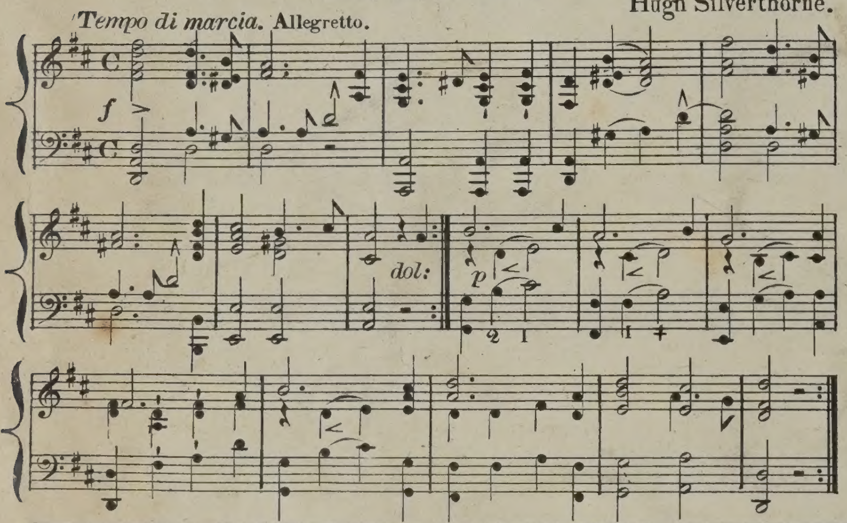
Cesare G. Guerrieri.


p grazioso.
sf
f
p
3
3

VICTORIA.

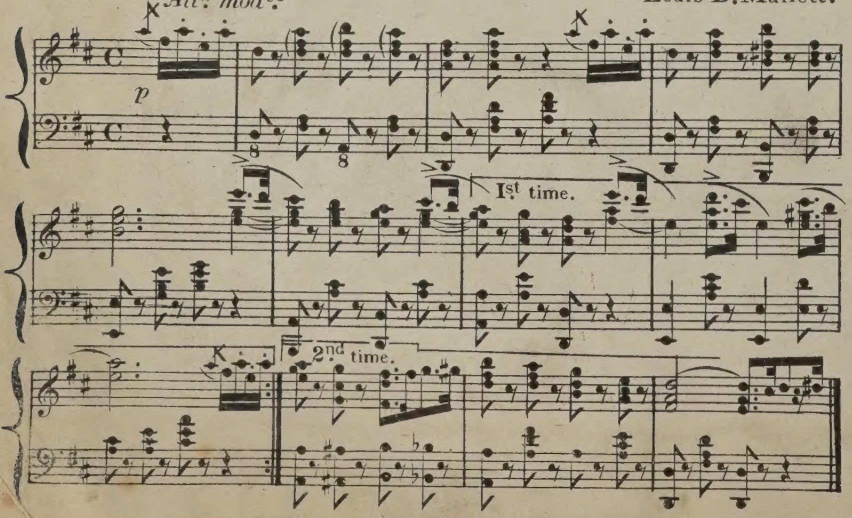
Grand Jubilee March.

Hugh Silverthorne.


Tempo di marcia. Allegretto.
f
dol:
p
2
1
1

ANCONA DANCE.

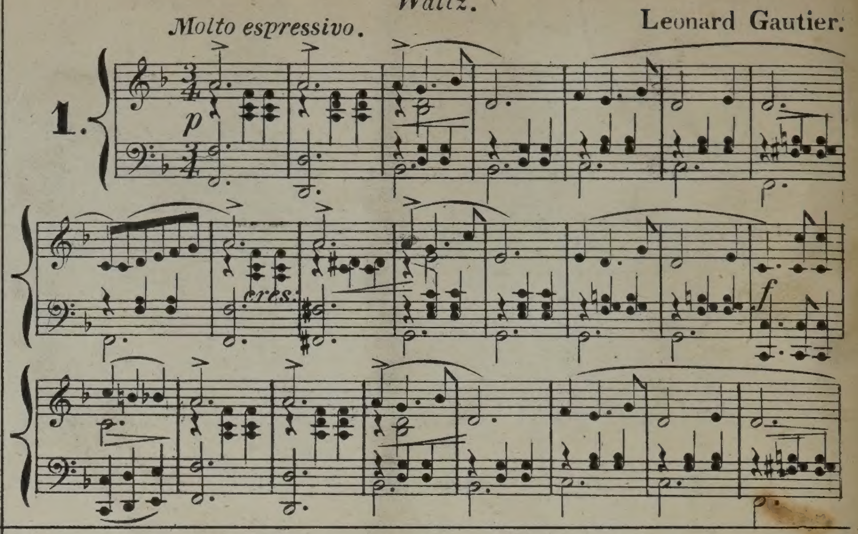
Louis B. Mallett.


All? mod?to
p
8
8
1st time.
2nd time.

LA POMPADOUR

Waltz.

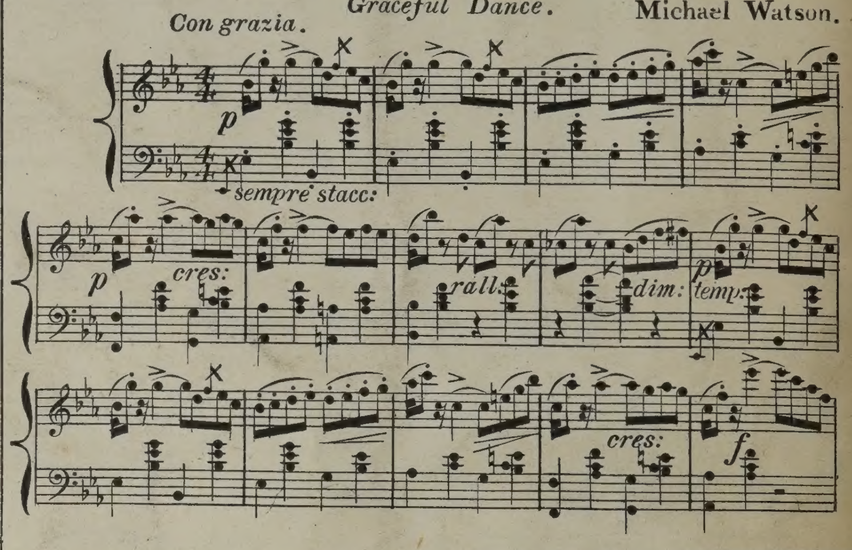
Leonard Gautier.


Molto espressivo.
1.
p
cres:
f

DORINA

Graceful Dance.

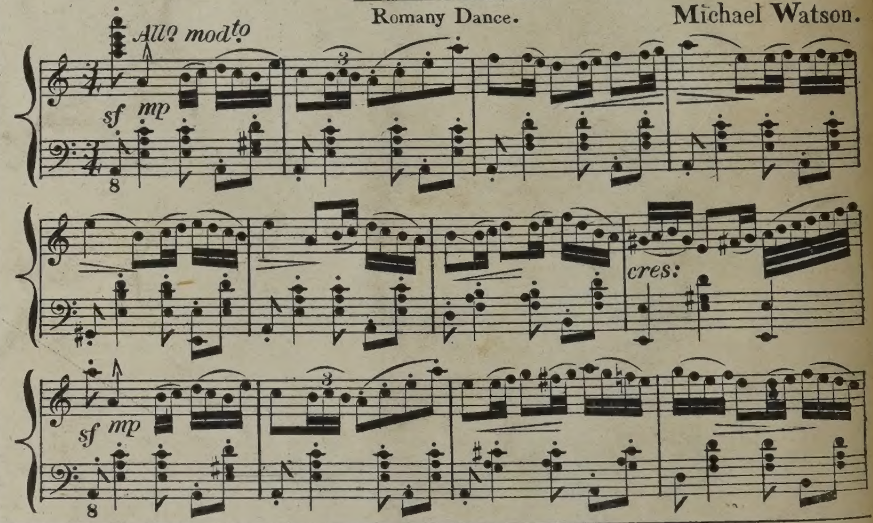
Michael Watson.


Con grazia.
p
sempre stacc:
p
cres:
rall.
dim:
p
temp:
cres:
f

ZINGARESCA.

Romany Dance.

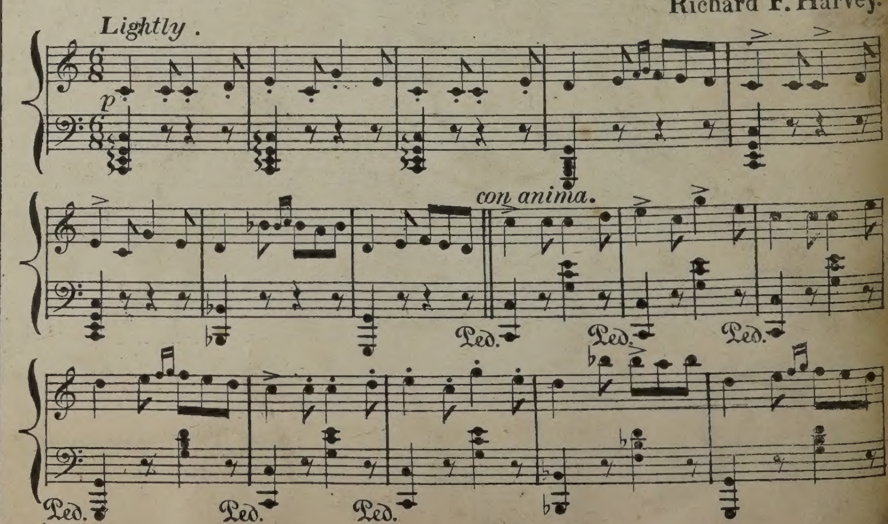
Michael Watson.


All? mod?to
sf
mp
8
3
cres:
sf
mp
3
8

FANTASIA on IRISH AIRS.

Nora Creina.

Richard F. Harvey.


Lightly.
p
con anima.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

Nº 1 IN D.

DEDICATED TO MY FRIEND
Alfred E. Rodewald,
AND THE MEMBERS OF THE
Liverpool Orchestral Society.

POMP AND CIRCUMSTANCE

Military Marches.

Nº 1 IN D.

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ORCHESTRAL PARTS	(„)	12/6
EXTRA PARTS (EACH)	(„)	-/6

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List of Arrangements

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PIANOFORTE AND STRINGS	(WIND AD LIB)	

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BY

EDWARD ELGAR.

(OP. 39.)

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ELGAR AND HIS MARCHES.

By Leandro.

Next to a folksong—and I have a strong opinion that they all come from one common stock—I think a march is the most distinct form of national music.

Whenever I hear that inspiriting "Kaisermarsch" of Wagner's I feel that for once I wish I were a German, in spite of my strong British patriotism—in music, however, we need never be afraid of that trade-mark "Made in Germany." At other times, when listening to some of the strains of the "March King" from over the water, I feel that I could follow the banner of the "Stars and Stripes," the music seems so typical of the national life of the country.

Happily for the true march, no one can dare to say that we need any programme "explanation." No one can possibly desire either to "see things," or to be told that others "see things," in a march. We hear things all the time. We hear the hum of voices, and the clamour of peoples, rising from the low, sullen roar of the angry populace, to the martial shouts, and the tramp of armies marching. The noise of battle, and ever over the clash of arms, the exulting cries of the victors swelling into one triumphant cry of conquest, that dies away again into marching, marching, marching, till even the distant echoes fail, and again there is peace.

The true march stirs the elemental passions that are latent in all peoples. As I have already said, no matter what our nationality, or by what composer, or for what purpose the march was made, we hear again, be we civilians of a score of generations, the cry to arms that our fathers heard; and the roll of drums thrills us as no other music can thrill. There is danger in the note, and defiance, and glory. We see nothing, for our eyes are blurred with anger and exultation. And, as the trumpets peal out, in our imagination, we march, march, march, over the battlefields of the world.

Truly there can be no more ancient music; surely the march is father of all the forms. There is no music more intensely dramatic. Its movement is perpetual, and its changes are infinite in their variety. Out of the march all the music of the world could have grown. From the cry of the victor to the wail of the vanquished, to the tears of the children, and the sorrow of women, to love and tendernesses inexpressible but in music. The origin of all can be found in the march. From the Pomp and Circumstance of war spring tribes and nations and civilisations, liberty, and slavery, laughter and tears, grief and consolation, and all the drama that is built round the life of man.

Listening to the first performance at the Queen's Hall, last Wednesday afternoon, of Sir Edward Elgar's new march—No. 3 in C Minor of his series "Pomp and Circumstance,"—I could not help thinking here is an Englishman who has caught the real spirit of a march, who gives us a bold, majestic, manly composition, instead of the weak, round-shouldered style, of which we have had many samples recently. It makes one feel that one must join in the fray, one must march. Its martial air is irresistible, one must follow the standard, and that standard is the flag of England, the nationality is so distinctly marked.

This march which I have mentioned is the third of a series of six military marches to illustrate the "Pomp and Circumstance of Glorious War." The composer, I understand, had in his mind the following words, which are well worth quoting because they show the idea of these military marches.

"Like a proud music that draws men to die
Madly upon the spears in martial ecstasy,
A measure that sets heaven in all their veins
And iron in their hands.
I hear the Nation march
Beneath her ensign as an eagle's wing;
O'er shield and sheeted targe
The banners of my faith most gaily swing,
Moving to victory with solemn noise,
With worship and with conquest, and the voice of
myriads."

Our lack of triumphal national music is never more exemplified than on State occasions; the authorities generally have to commandeer the works of foreign composers, and what a store they have to choose from! Wagner alone could supply material enough for all such occasions—but there are many others. Who has not been stirred by Grieg's "Homage" March, or Saint-Saëns' "March Heroique," and those fine marches of Gounod? Where should we be if foreign composers were strong Protectionists with regard to music? Here is certainly a tip for the Free Traders.

The incapacity of Britishers to provide really stirring national music in any way comparable with that of our foreign neighbours is one of the most inexplicable of the problems confronting a military nation, but now it seems to me that Dr. Elgar is the man who has come to the rescue.

The new march (No. 3) is of a more imposing character than its predecessor, which is chiefly known for its grandiose, yet strikingly tuneful, trio, and I have little doubt but that it will soon become quite as popular. It opens with a very sullen theme that seems to suggest an arousing of the warlike spirit, which gradually shows itself in all its military splendour.

Sir Edward Elgar seems the very embodiment of the military spirit, his very personality even confirms it.

What more impressive than the Funeral March from the incidental music to "Diarmid and Grania" heard while the friends of the dead Diarmid escort the body with much solemnity to the funeral pyre? This fine theme is founded on the Æolian mode, which gives such a weird and mournful character to the opening phrase. In "Cockaigne" ("In London Town")—which, I think, by the way, is the least interesting of Sir Edward's later works—a march theme appears; this time it is a military band passing through the city streets playing an inspiriting march, and in his variations on an original theme the same spirit occasionally occurs, especially in the finale.

Henceforth we shall not be always looking abroad for music suitable to our national rejoicings and other State occasions; we have a true-born Englishman in our midst on whom we can rely.

Pomp and Circumstance.

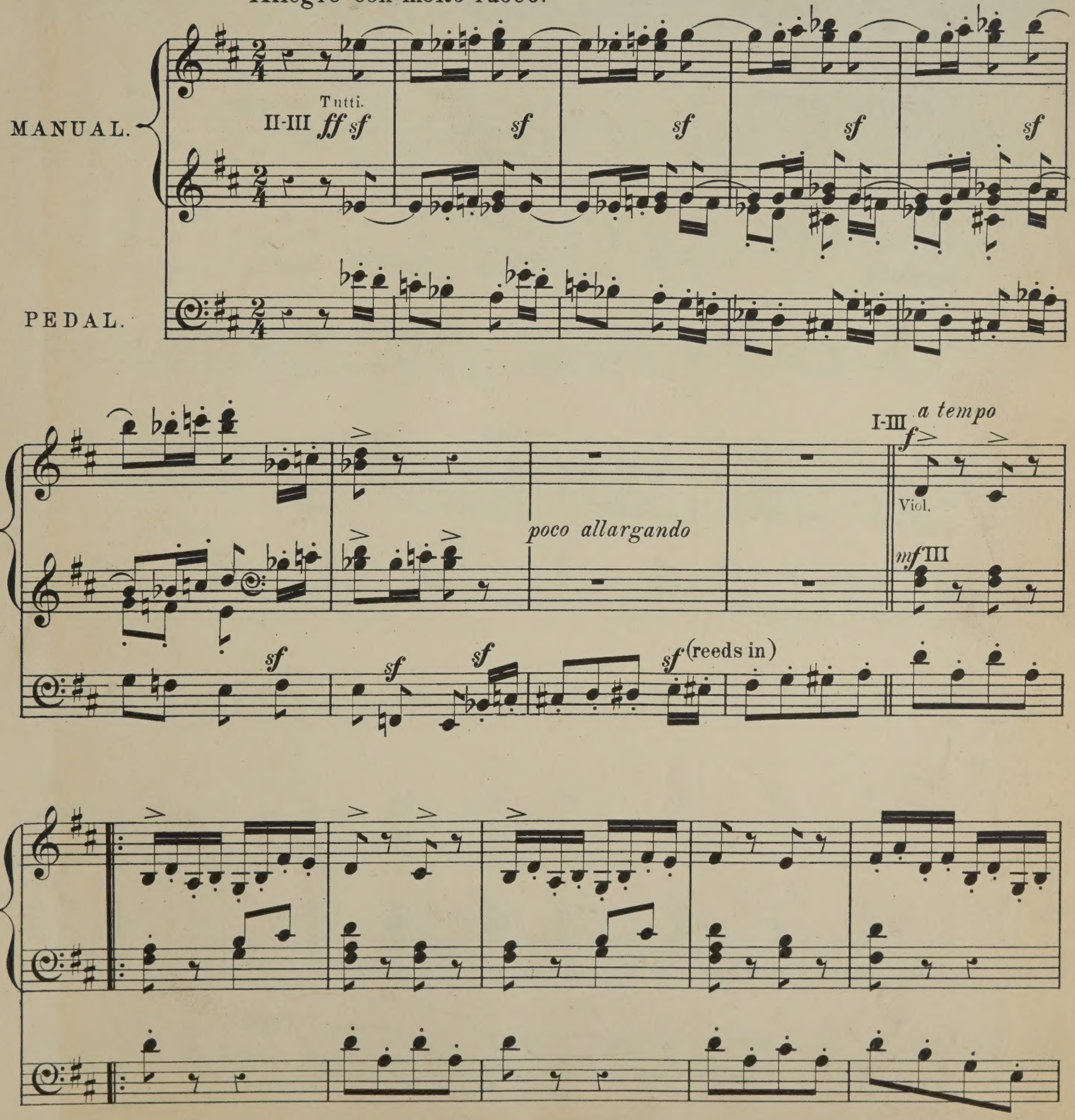
MILITARY MARCH.

Nº 1.

IV Solo (Reeds 8ft.)
III Swell (Full.)
II Great (Full.)
I Choir (8ft. with Trem.) - III
Pedal (Full.)

Edward Elgar, Op. 39.
Arranged by
Edwin H. Lemare.

Allegro con molto fuoco.


MANUAL.
PEDAL.
Tutti.
II-III
ff sf
sf
sf
sf
sf
poco allargando
sf
sf
sf
sf (reeds in)
I-III
a tempo
f
Viol.
mf III

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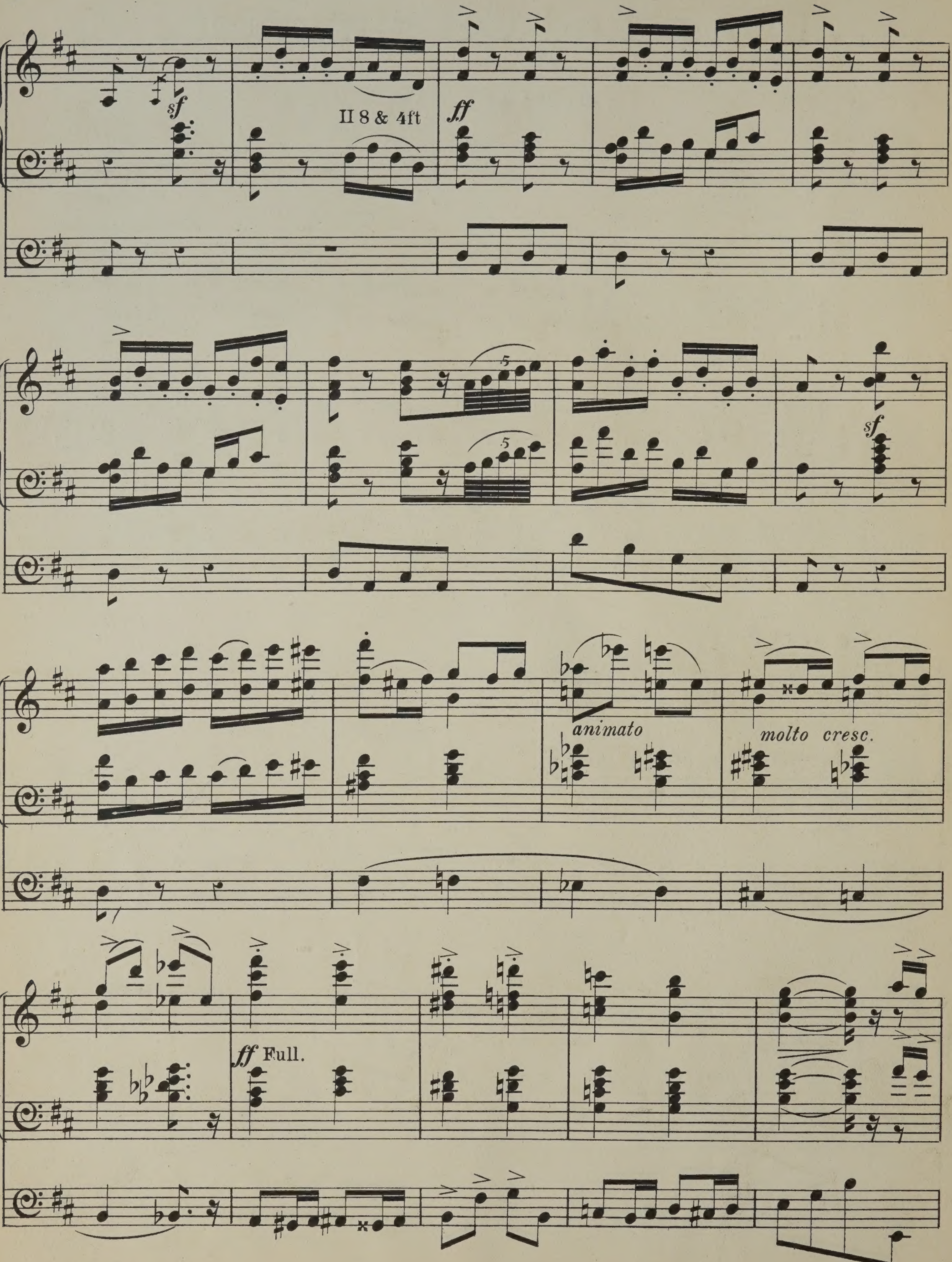
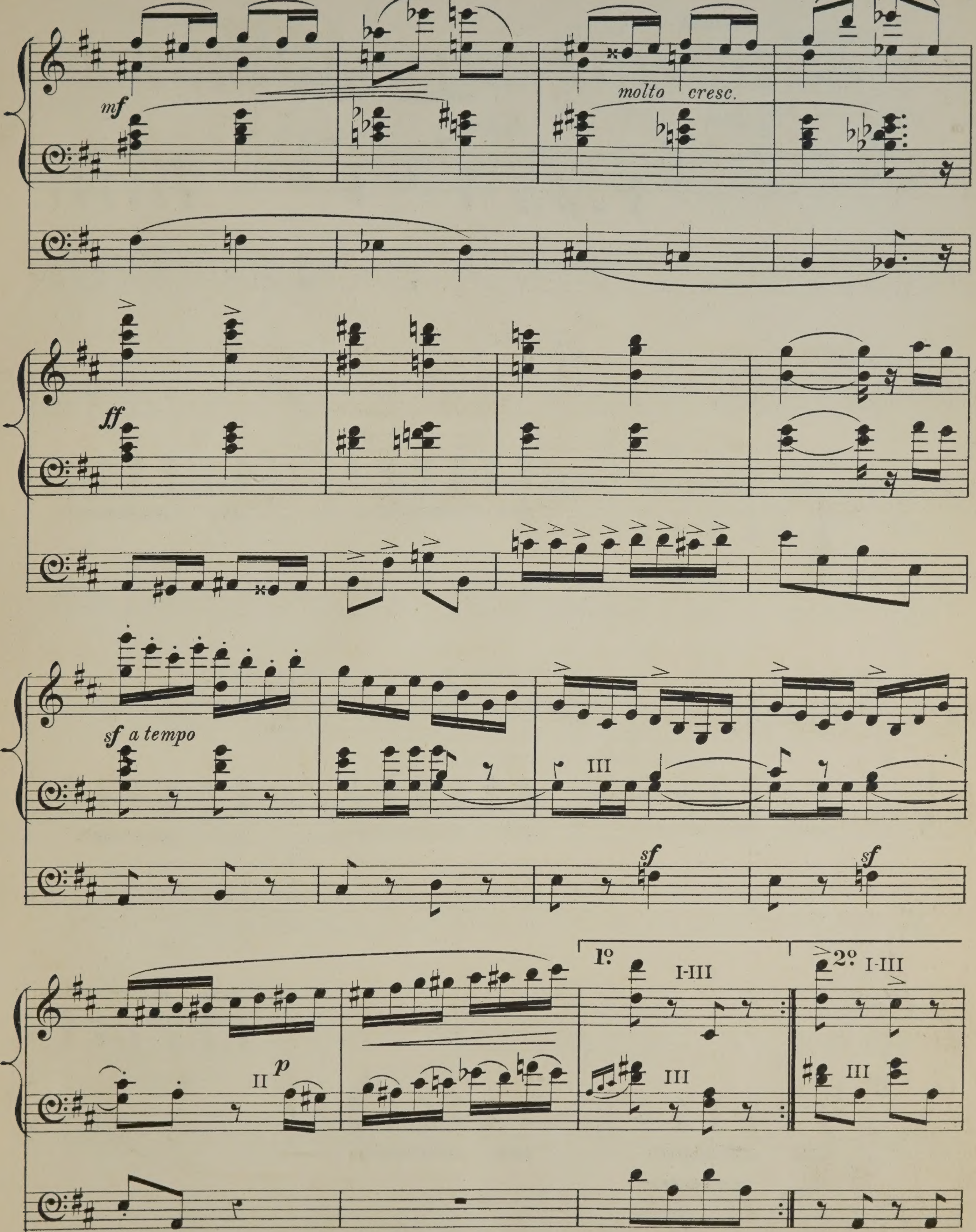
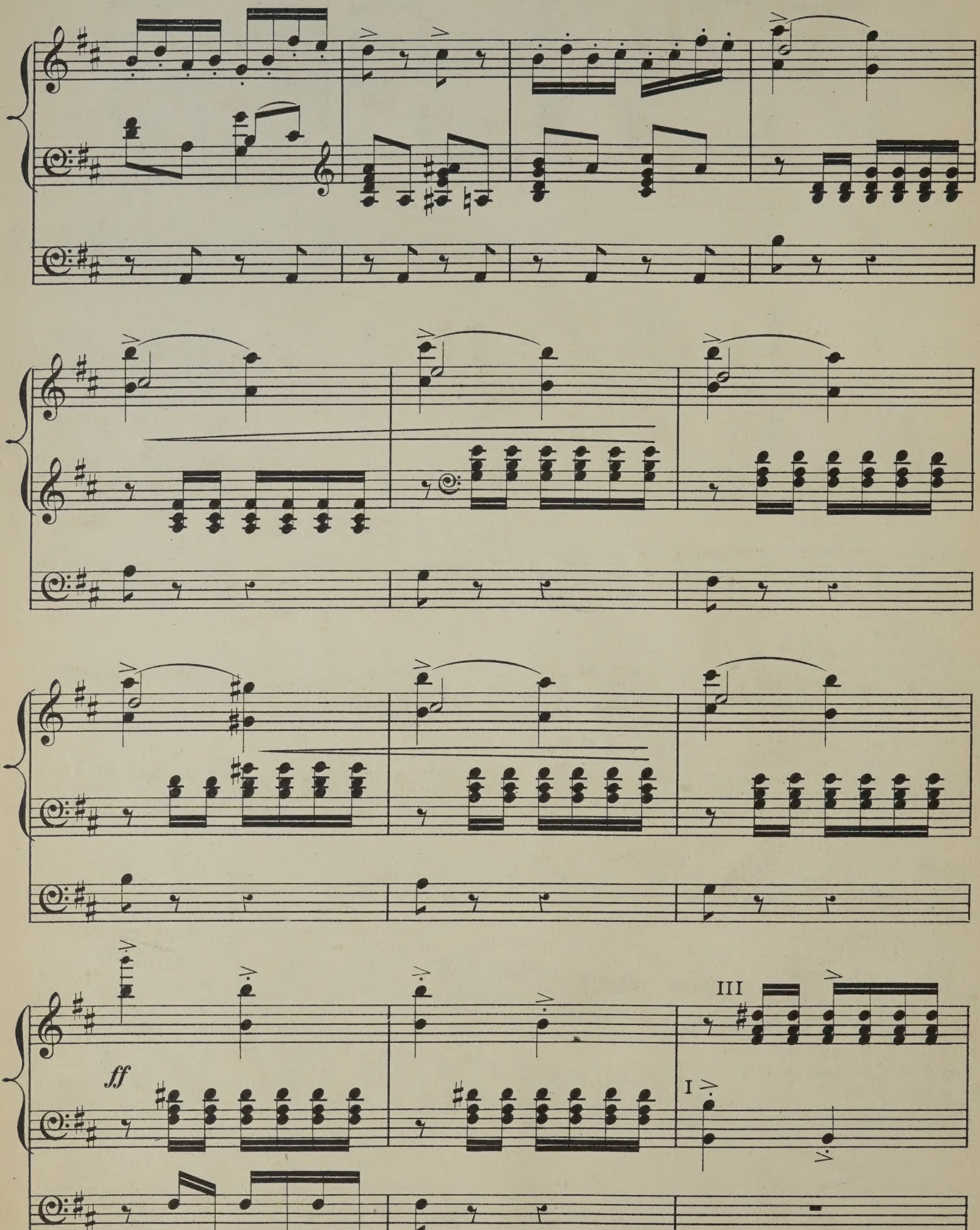
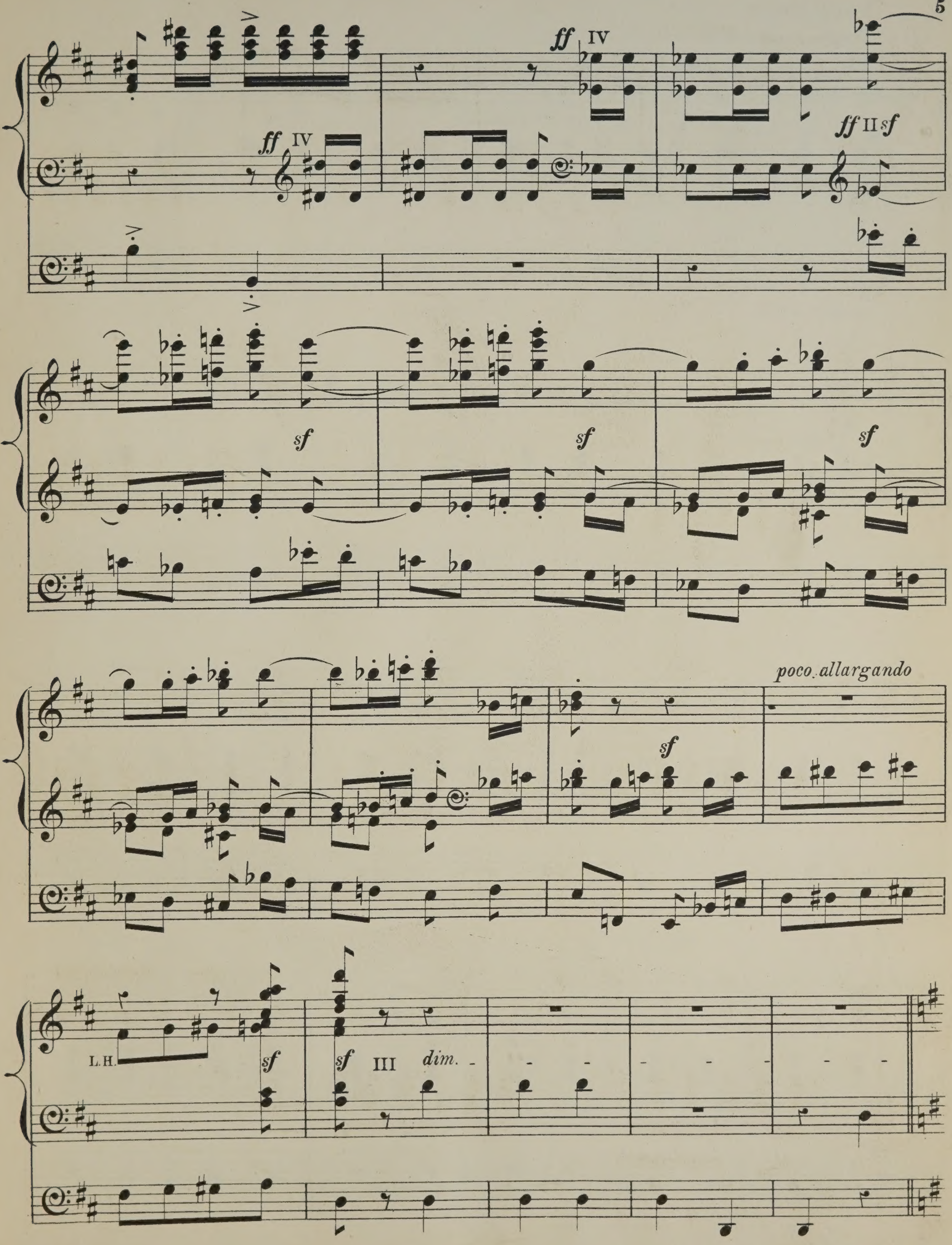
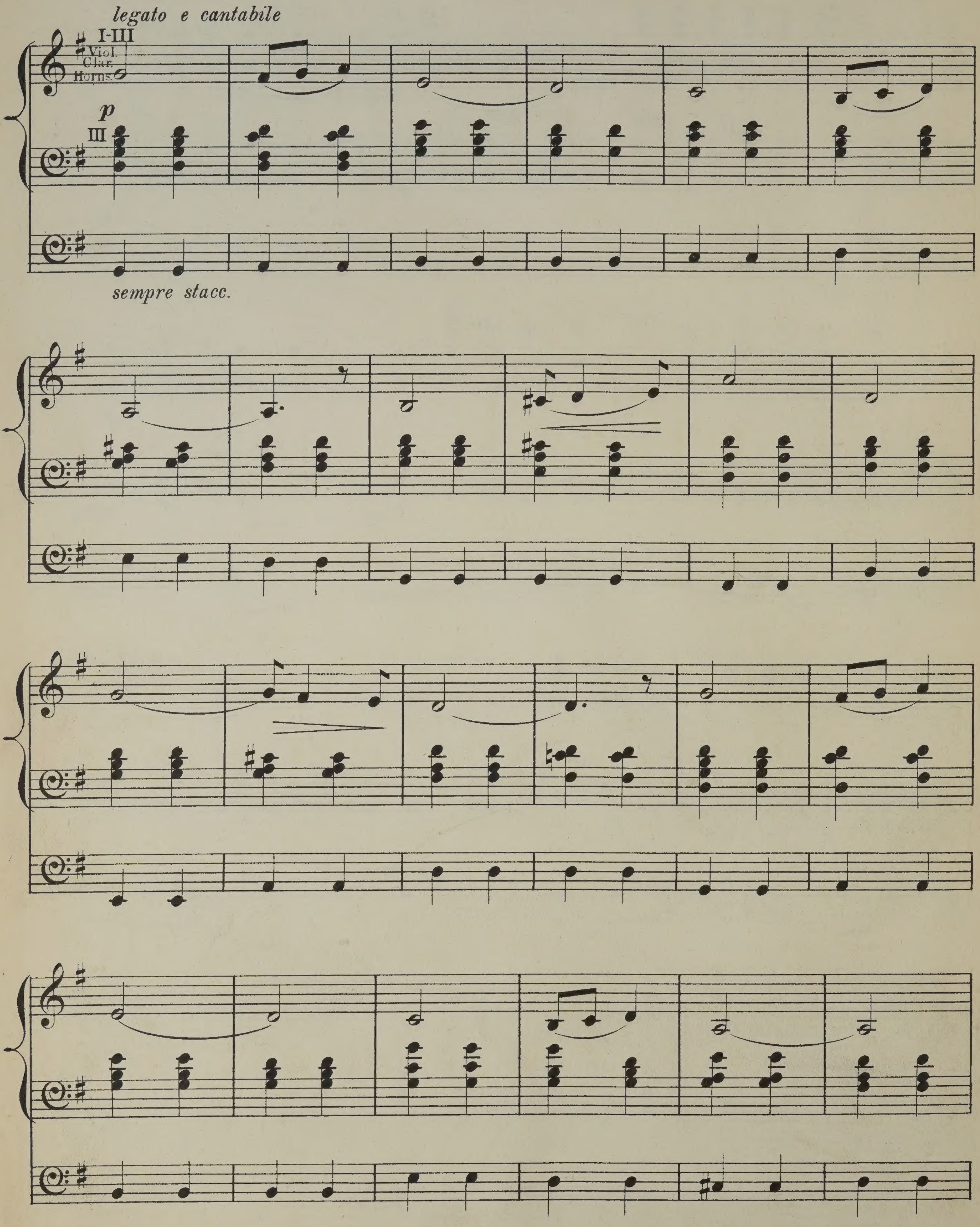

sf
II 8 & 4ft
ff
sf
5
5
animato
molto cresc.
ff Full.

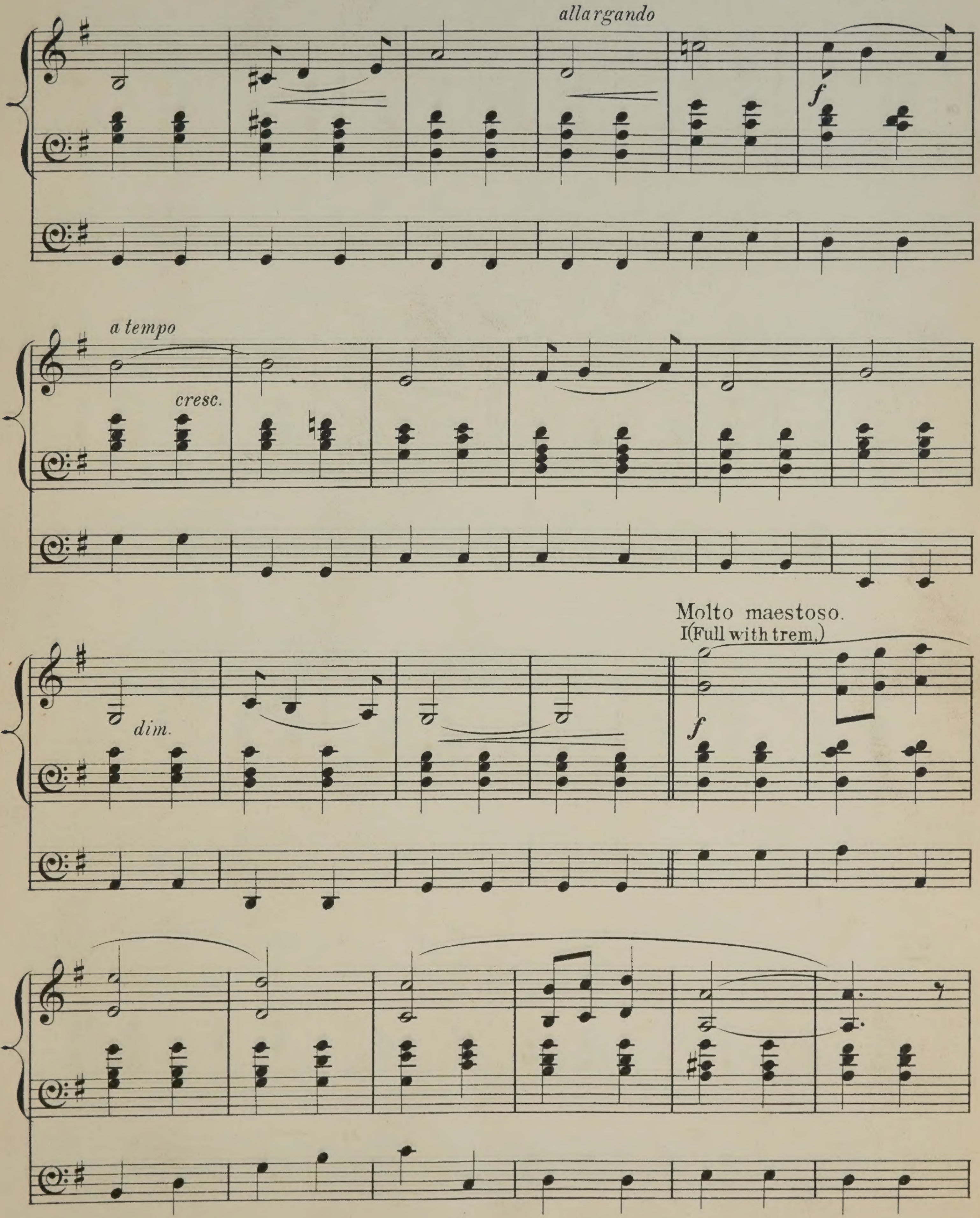

mf
molto cresc.
ff
sf a tempo
III
sf
sf
II
p
1º
I-III
III
2º
I-III
III

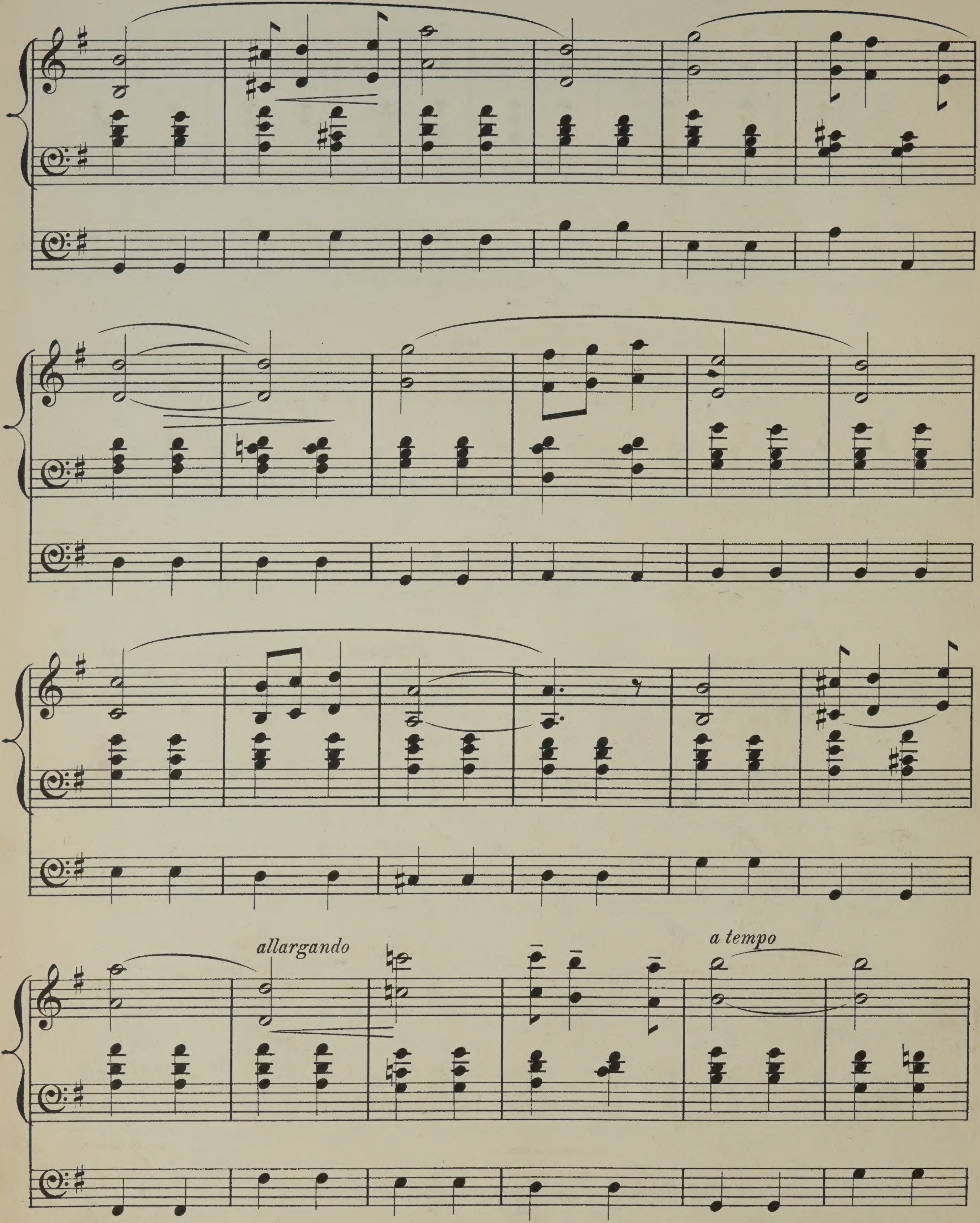

ff
III
I

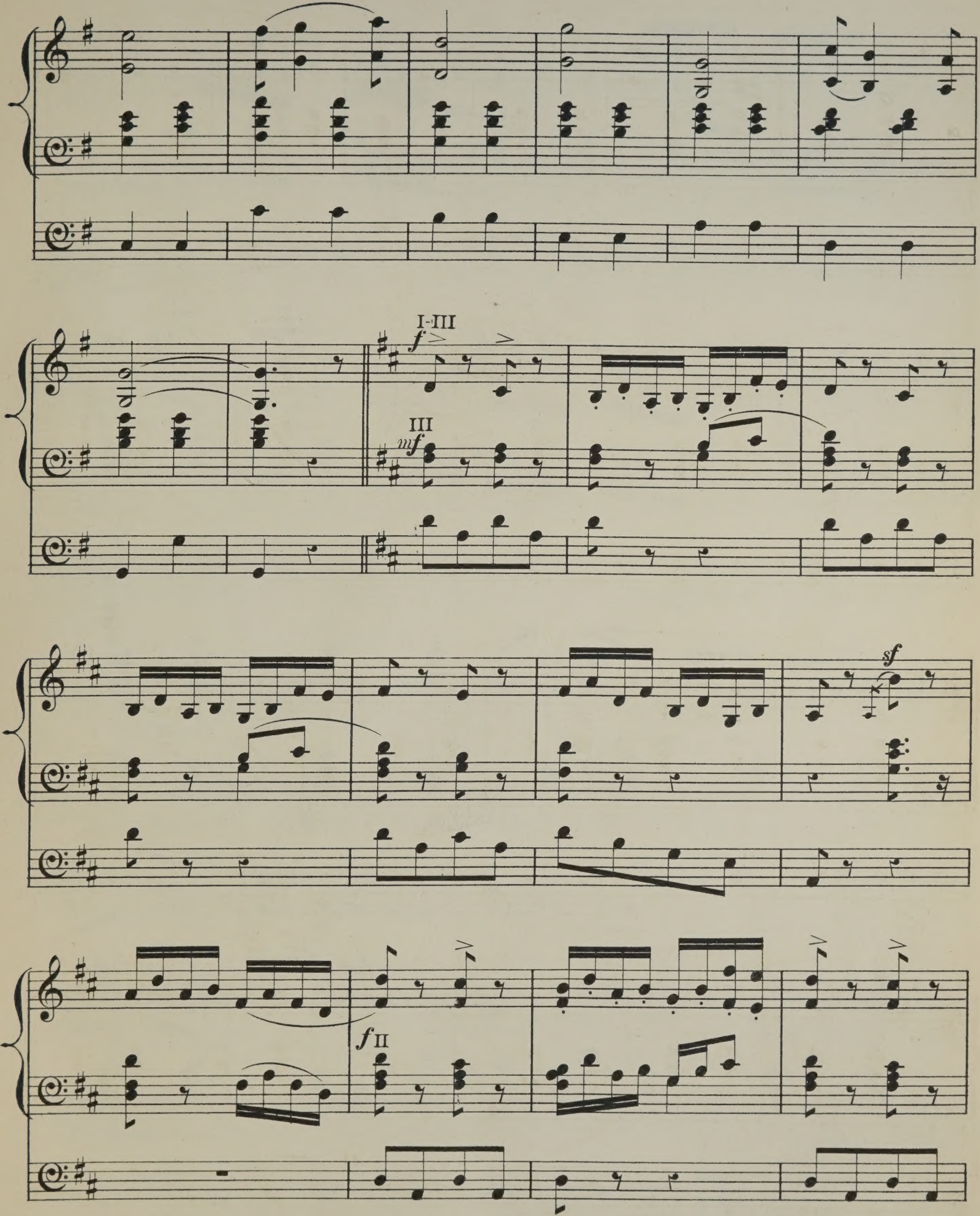

ff
IV
ff
IV
ff
II
sf
sf
sf
sf
sf
poco allargando
L.H.
sf
sf
III
dim.

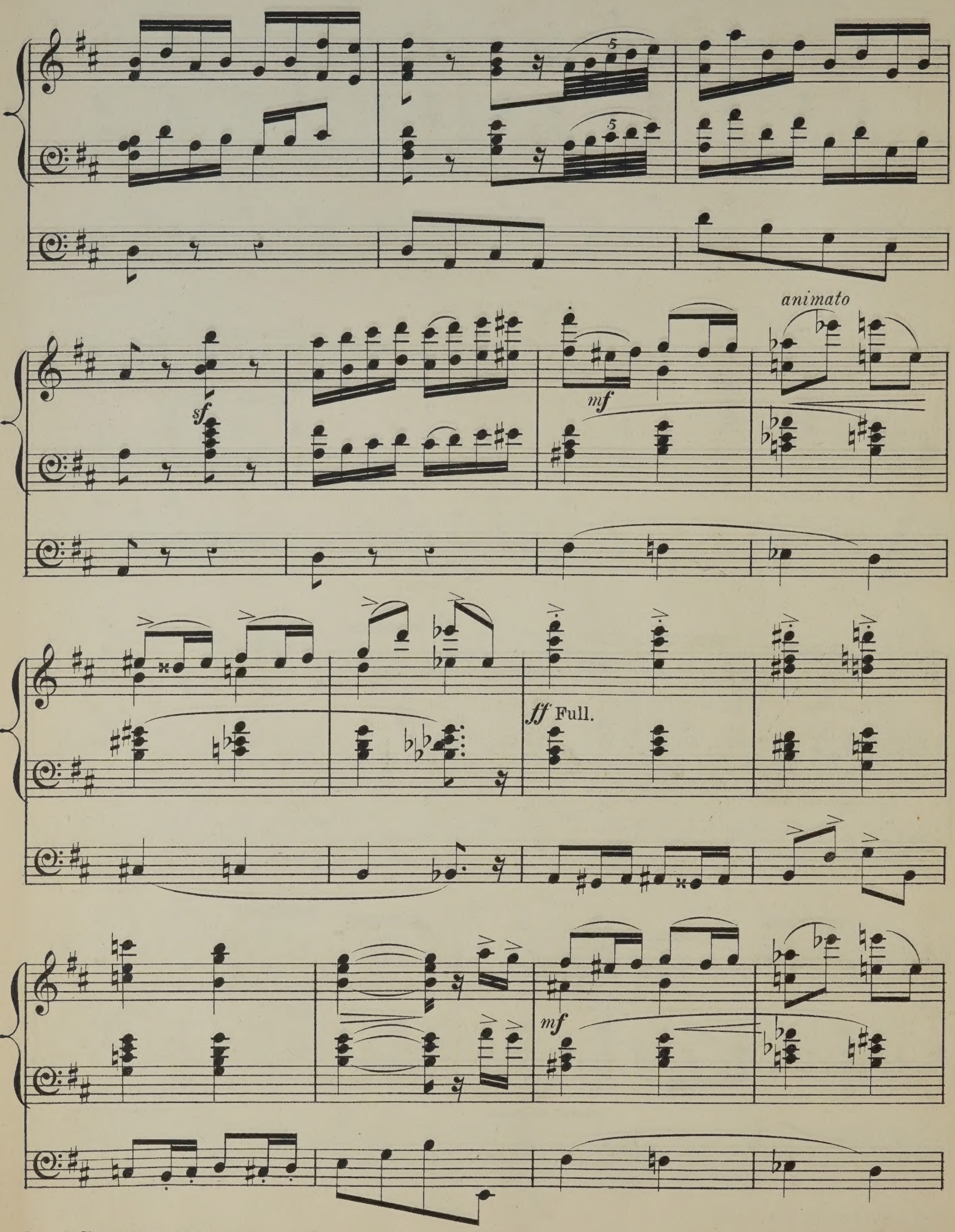
Largamente.

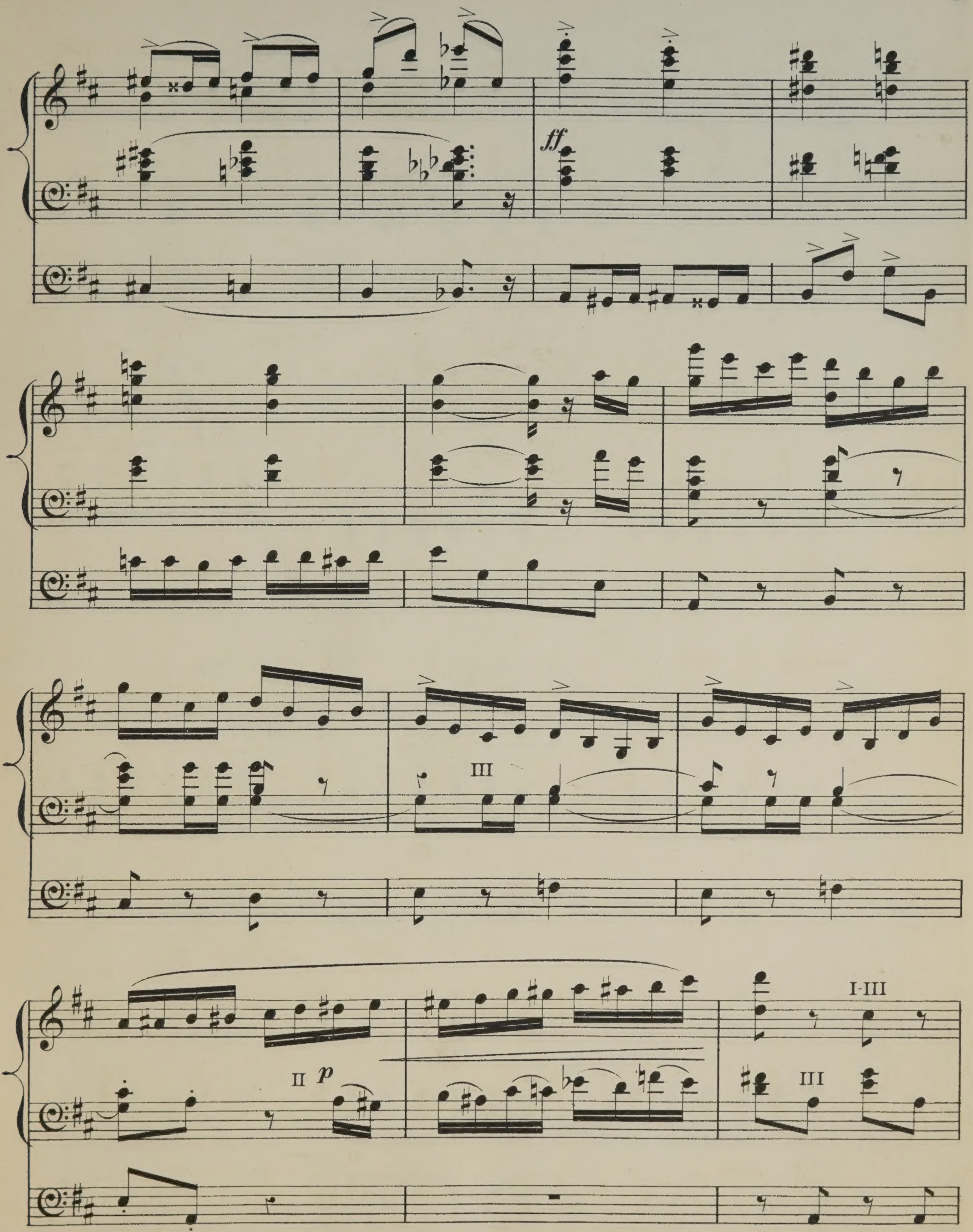

legato e cantabile
I-III
Viol.
Clar.
Horns.
p
III
sempre stacc.

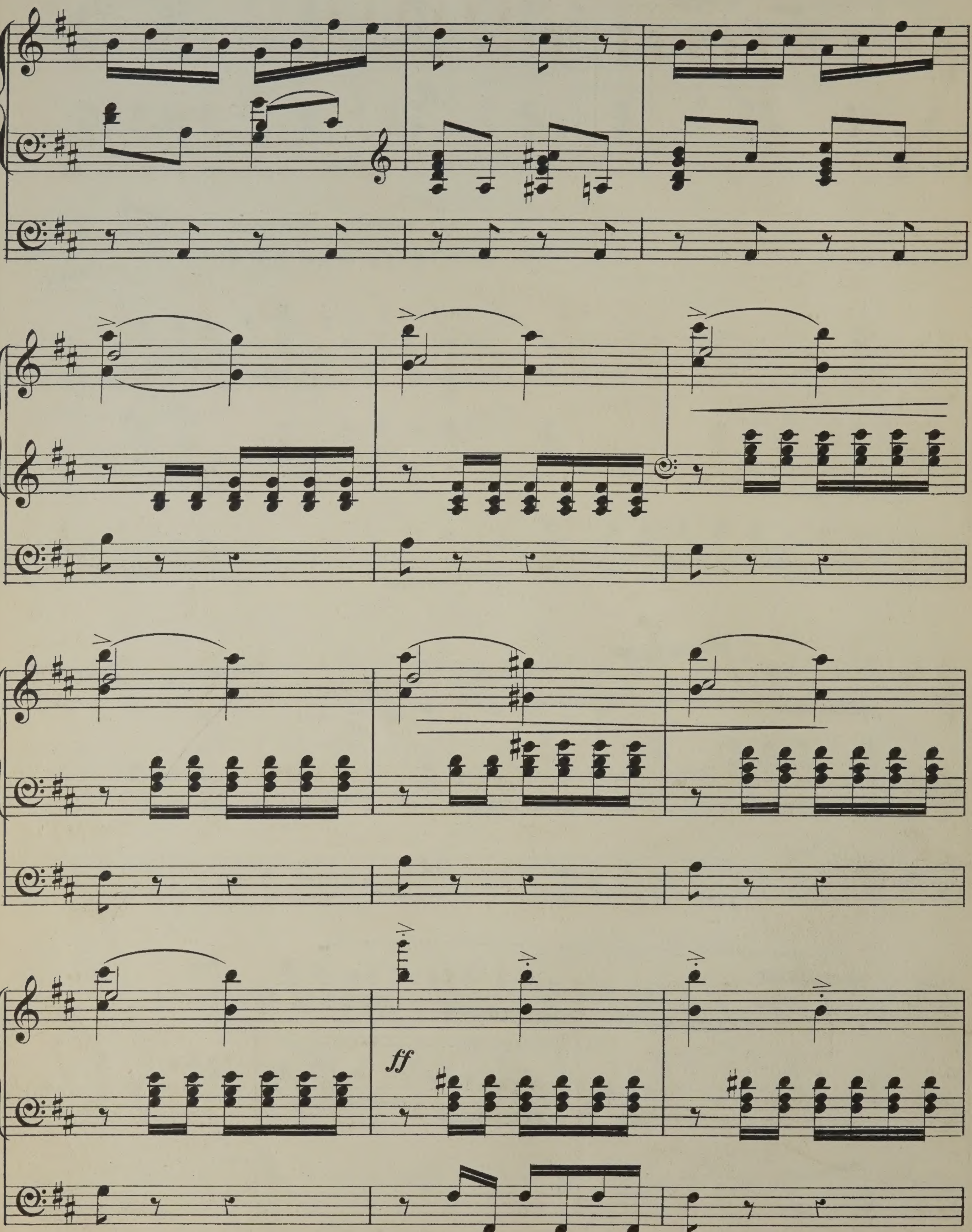

allargando
f
a tempo
cresc.
dim.
Molto maestoso.
I(Full with trem.)
f

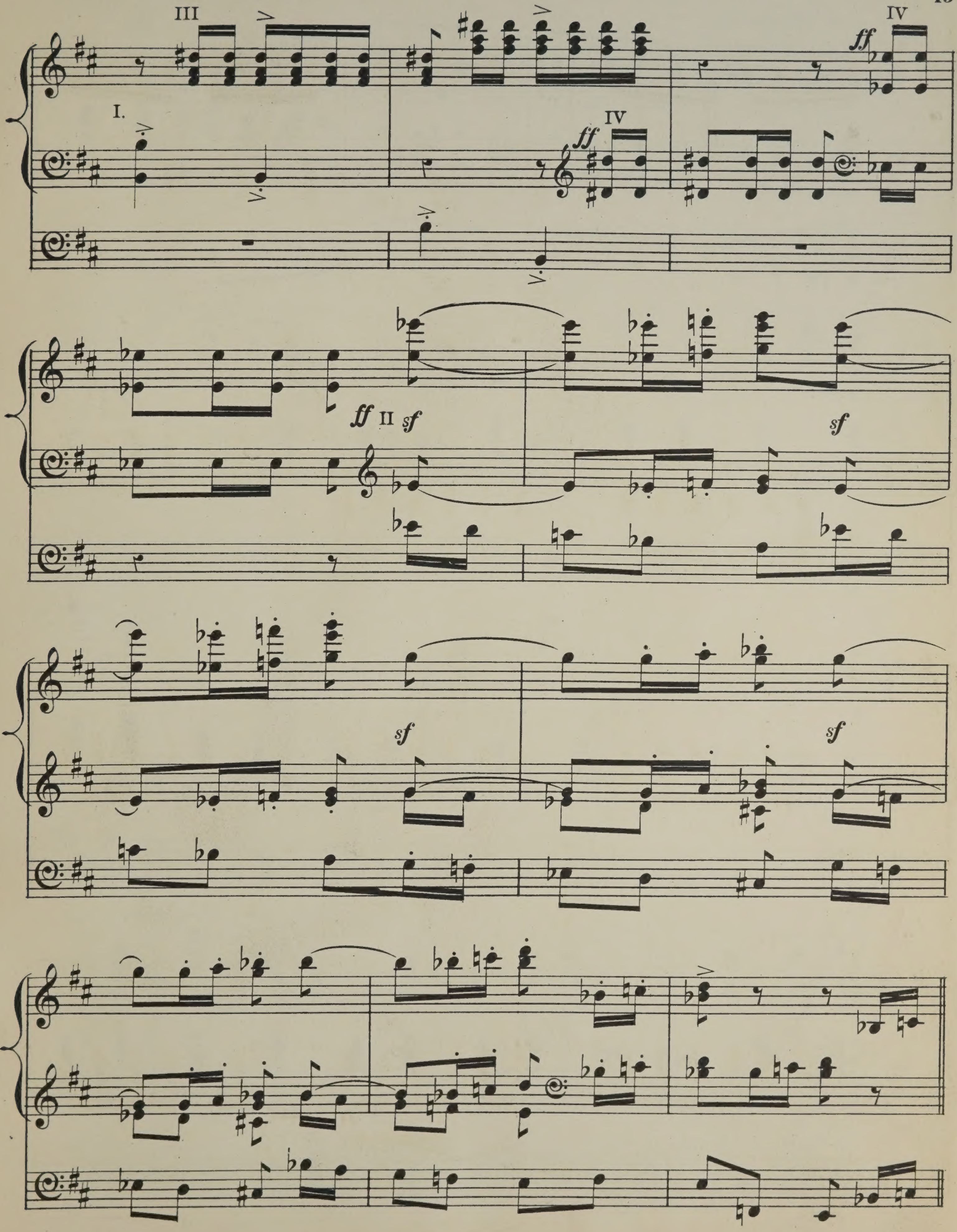

allargando
a tempo

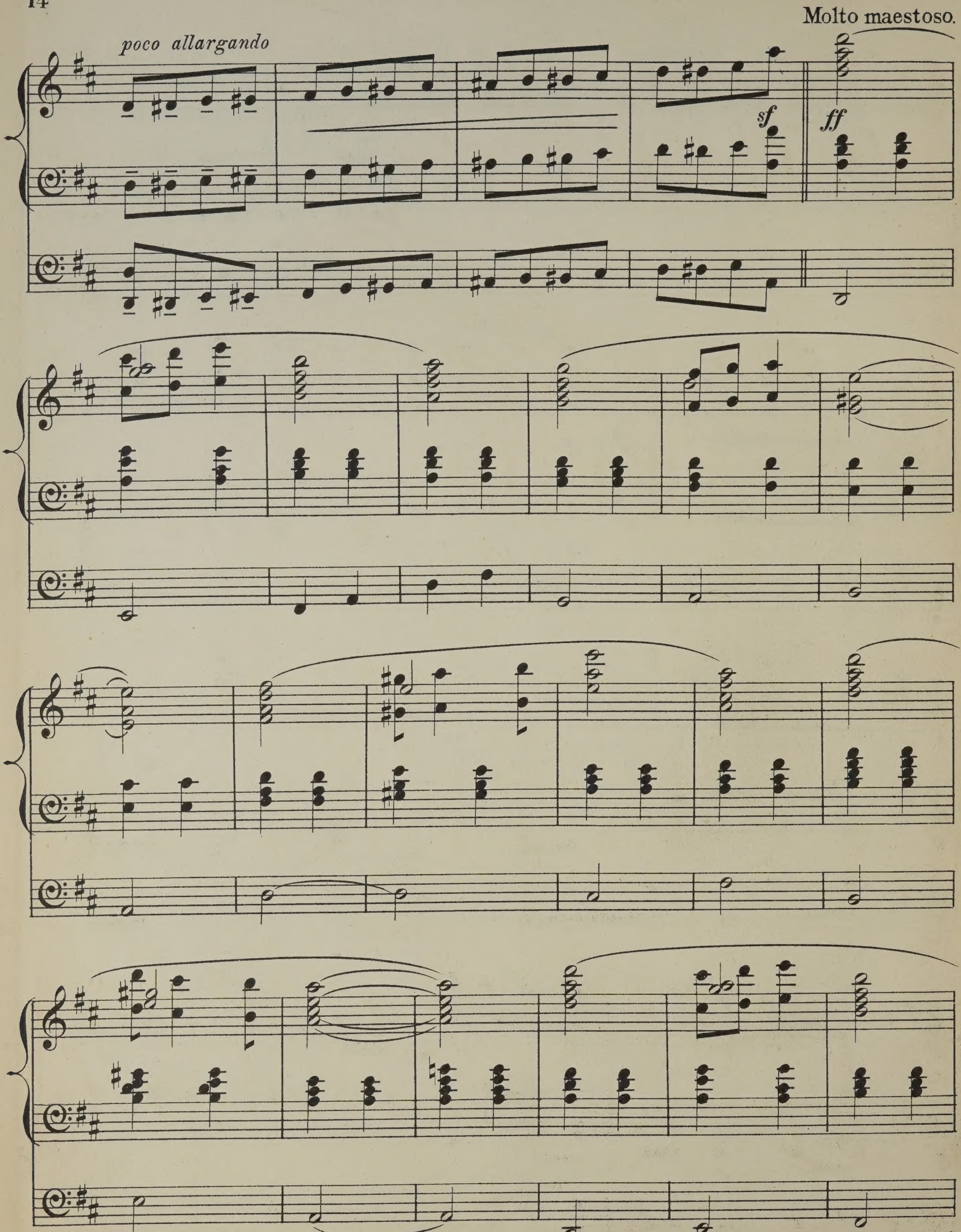

I-III
f
III
mf
sf
f II

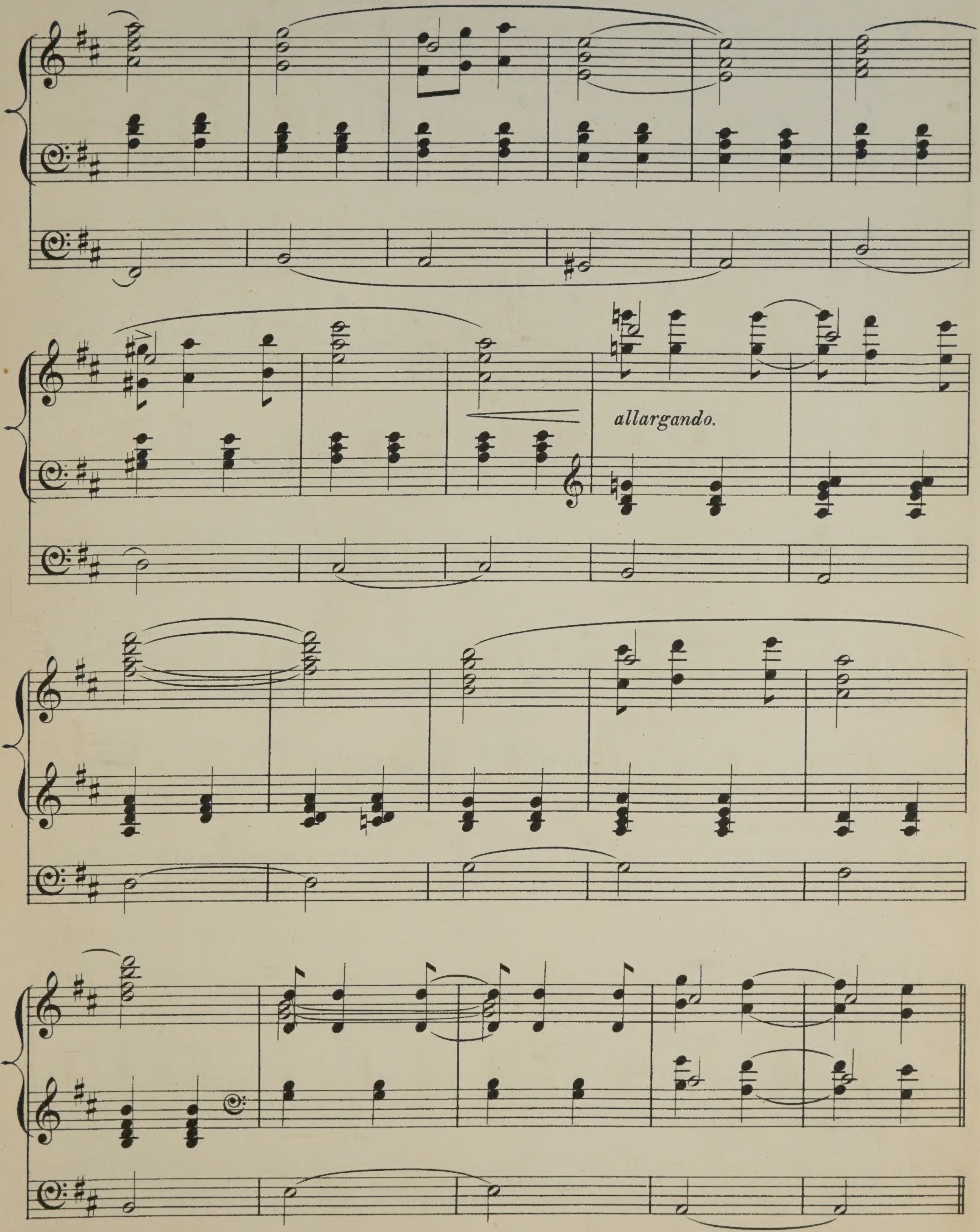

5
5
animato
sf
mf
ff Full.
mf

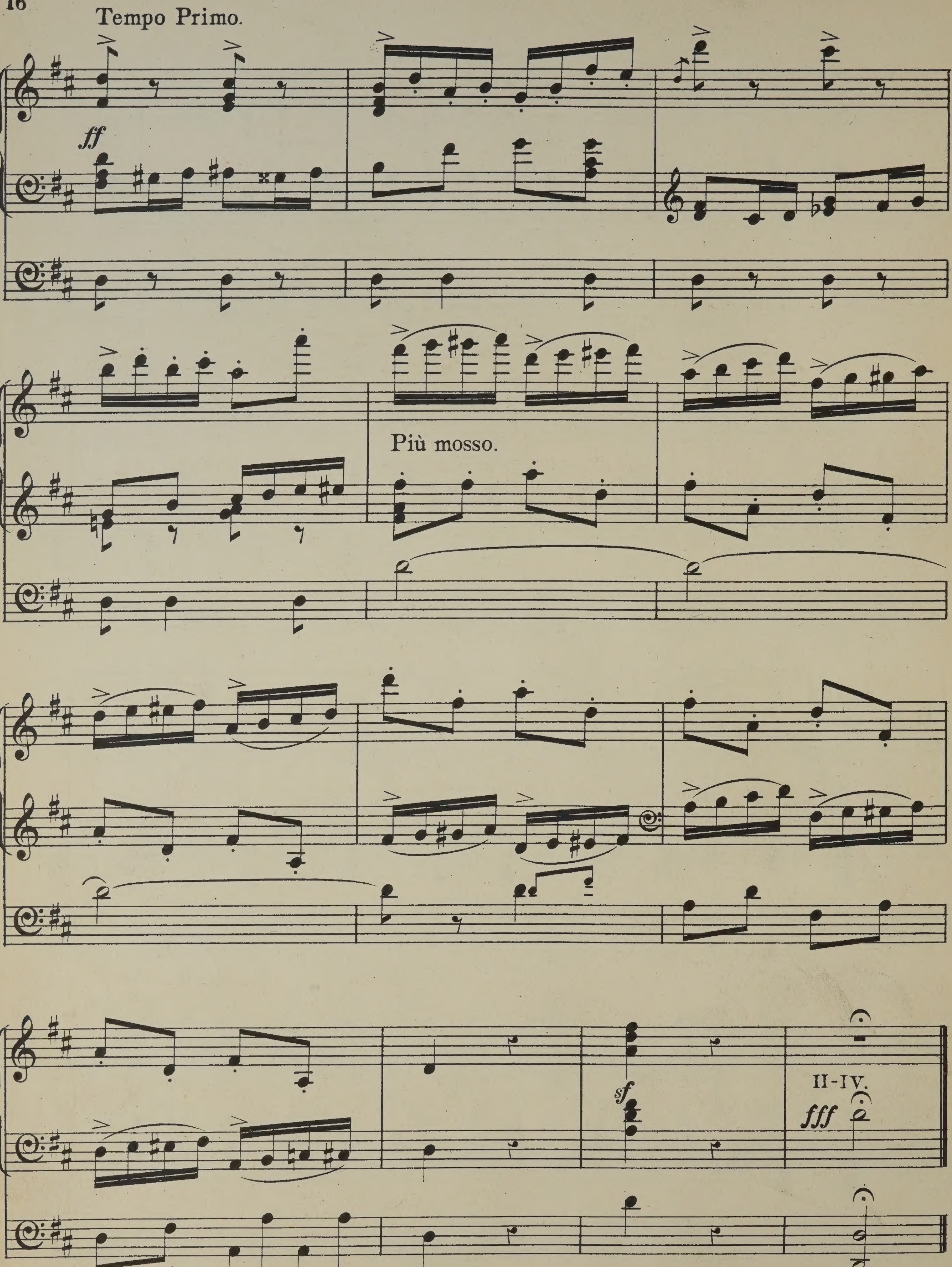

ff
III
II
p
I-III
III


ff


III
I.
IV
ff
II
sf


Molto maestoso.
poco allargando
sf
ff


allargando.


Tempo Primo.
ff
Più mosso.
sf
II-IV.
fff

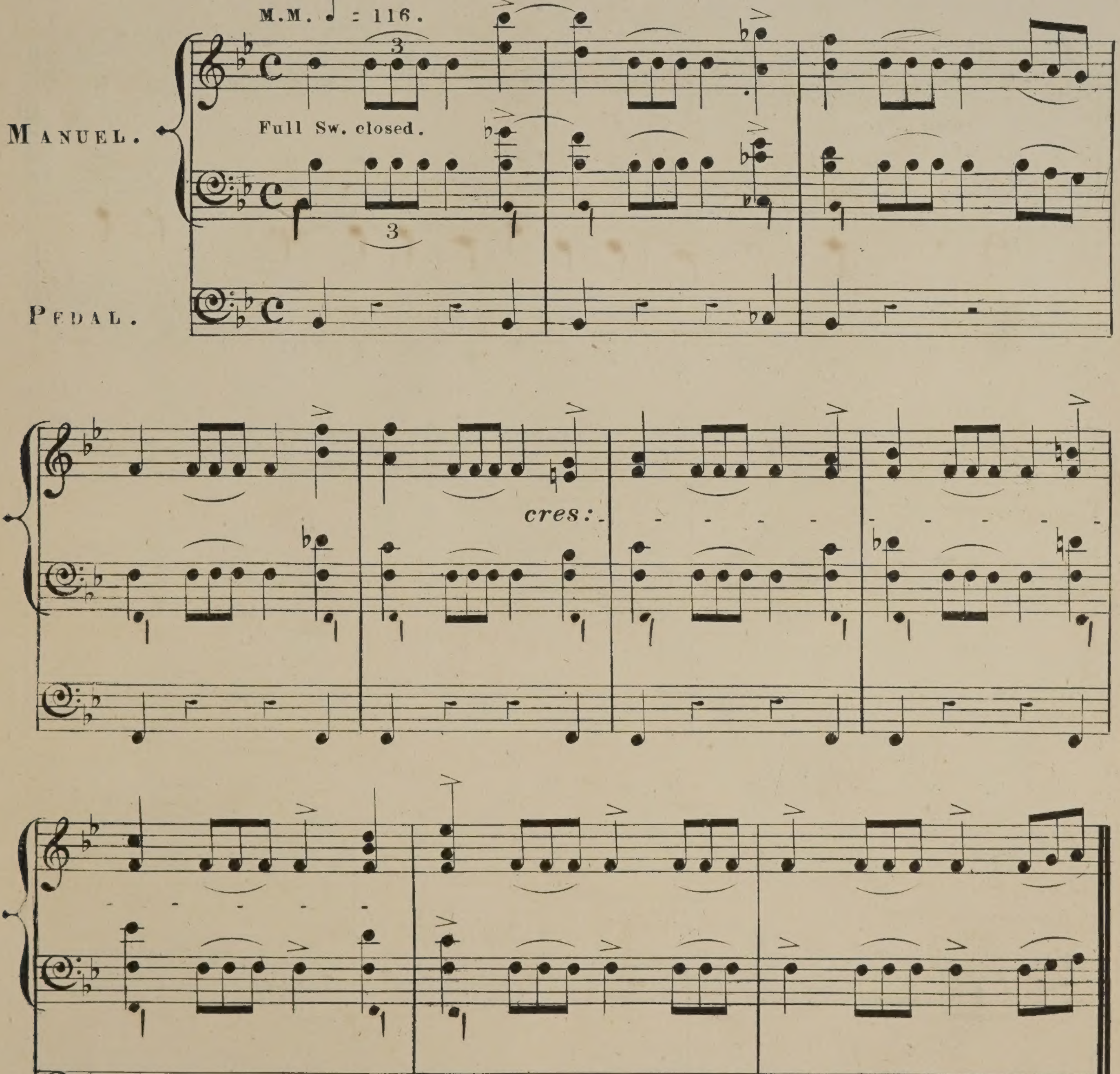
D. Liggins

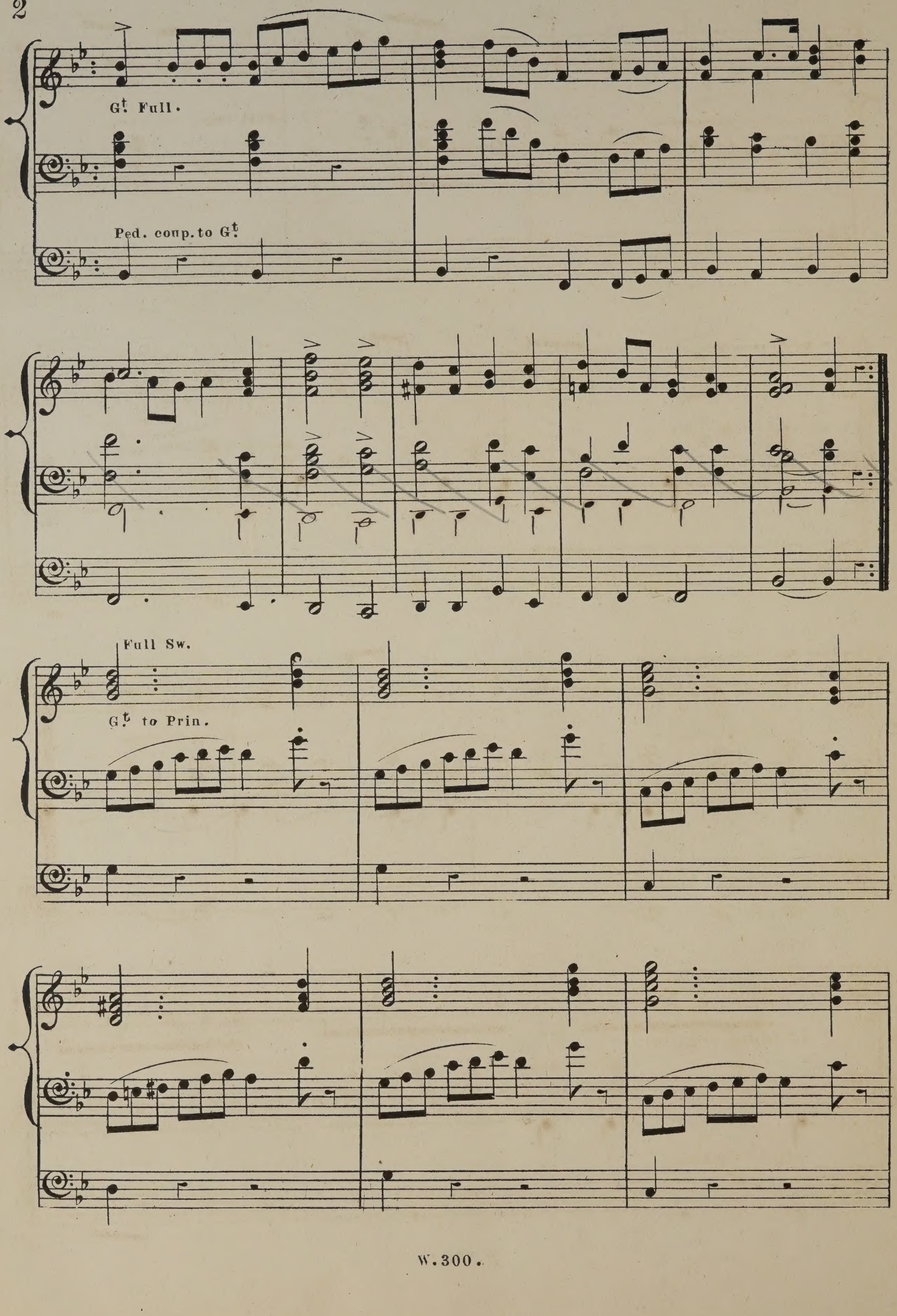
THE GOLDEN TRUMPETS.

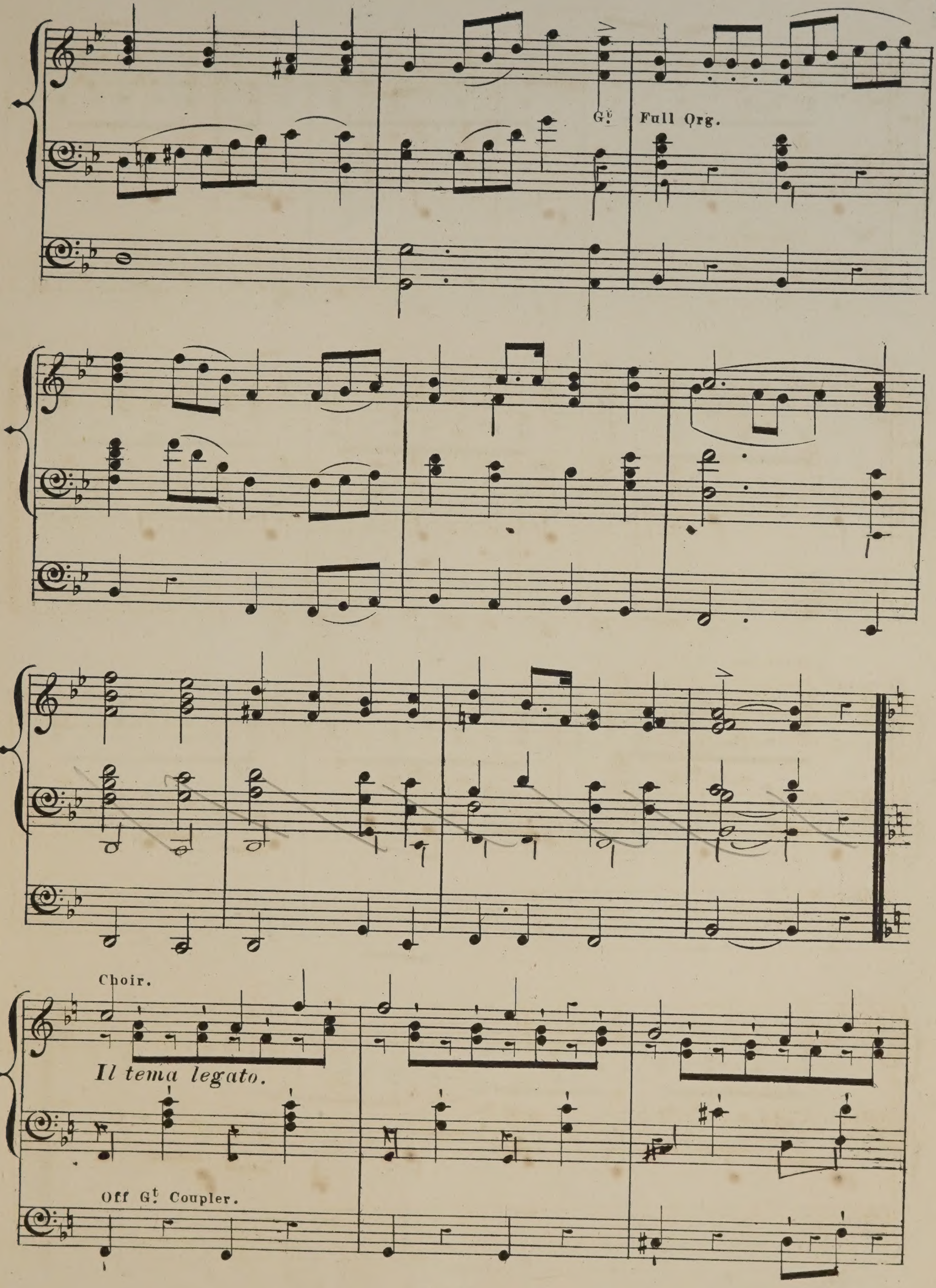
PROCESSIONAL MARCH.

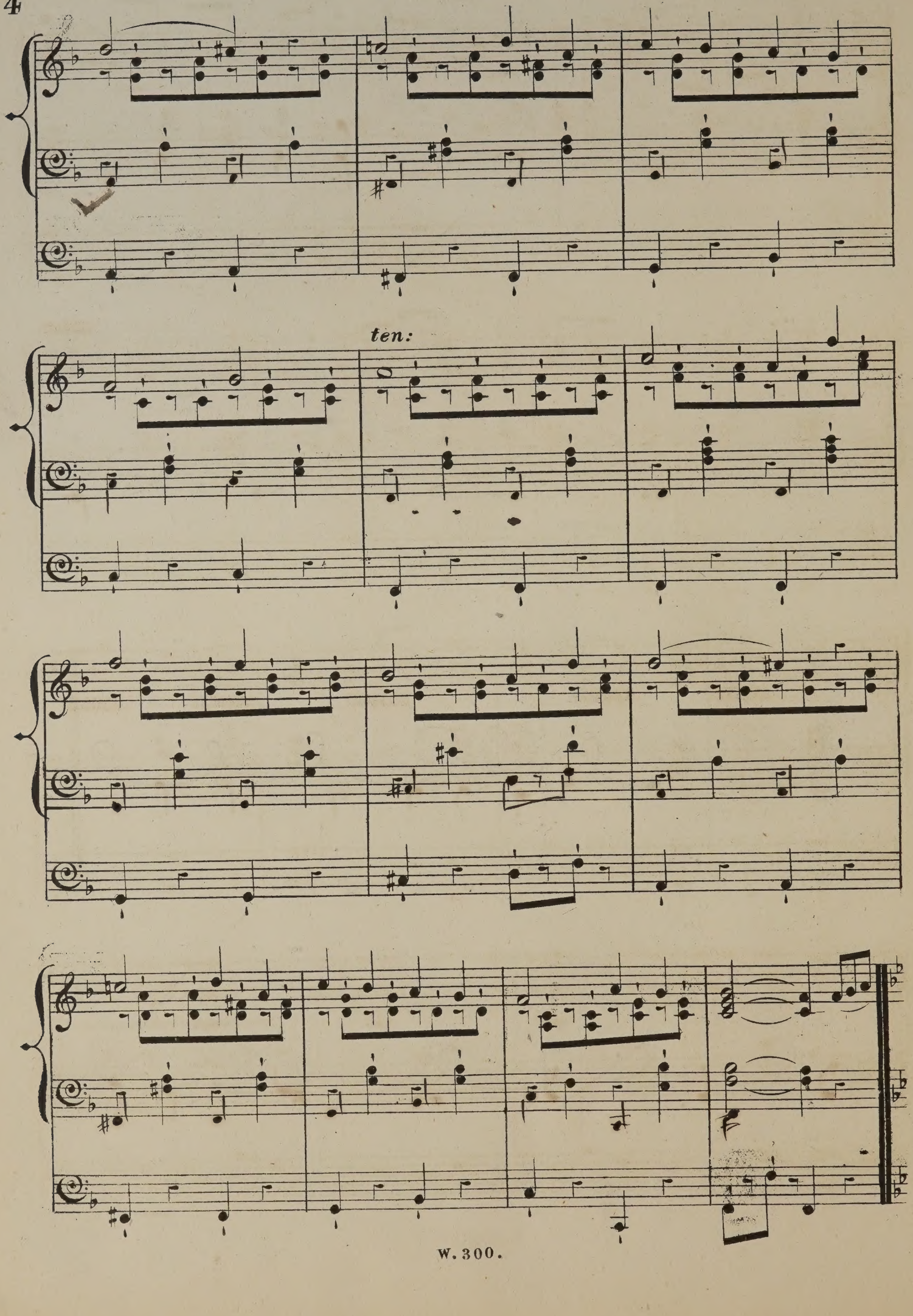
Full Swell
G^t. coupled to Sw. throughout
Full Choir D^o. D^o.

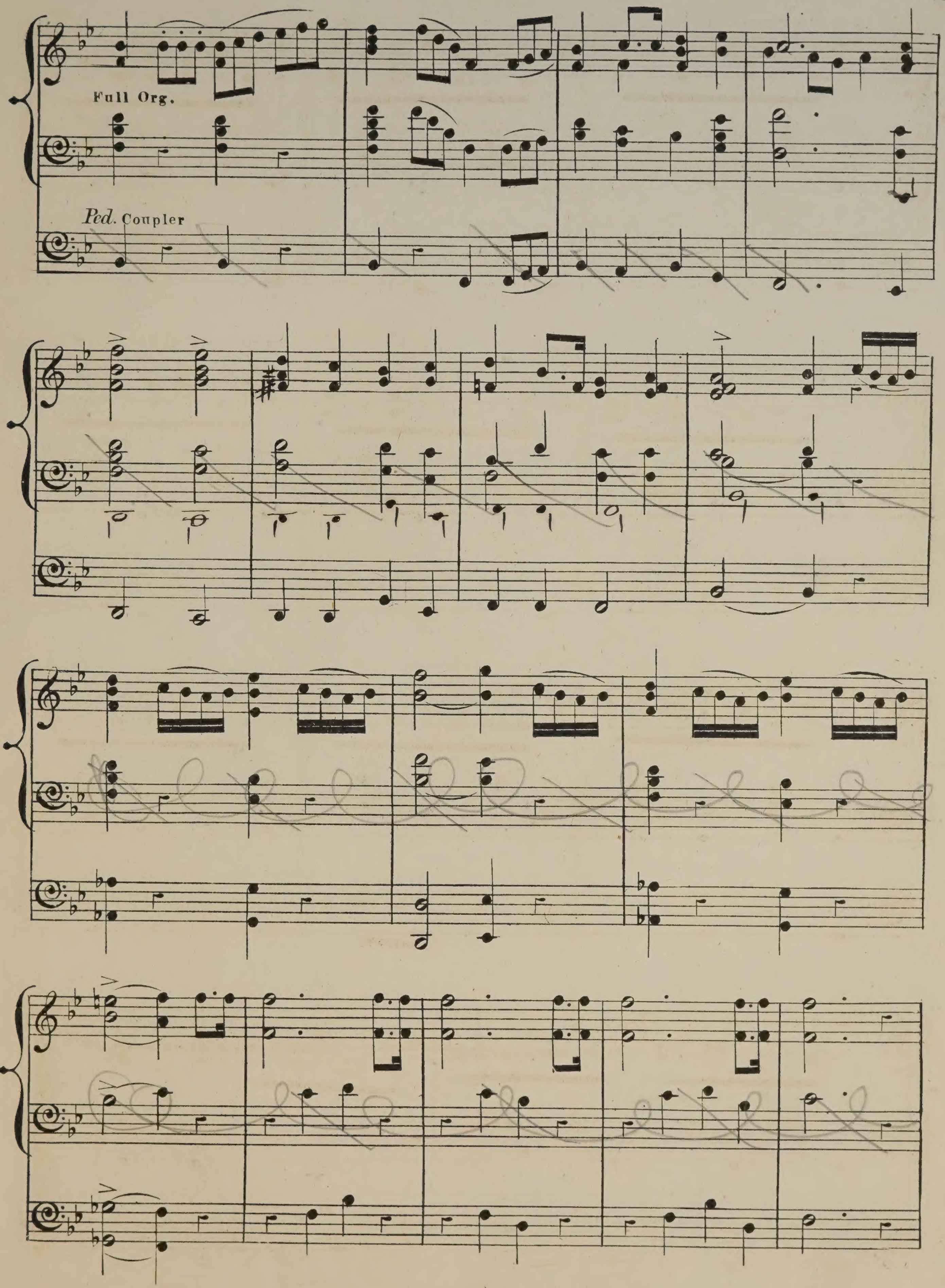
A. GODWIN FOWLES.
OP. 23.

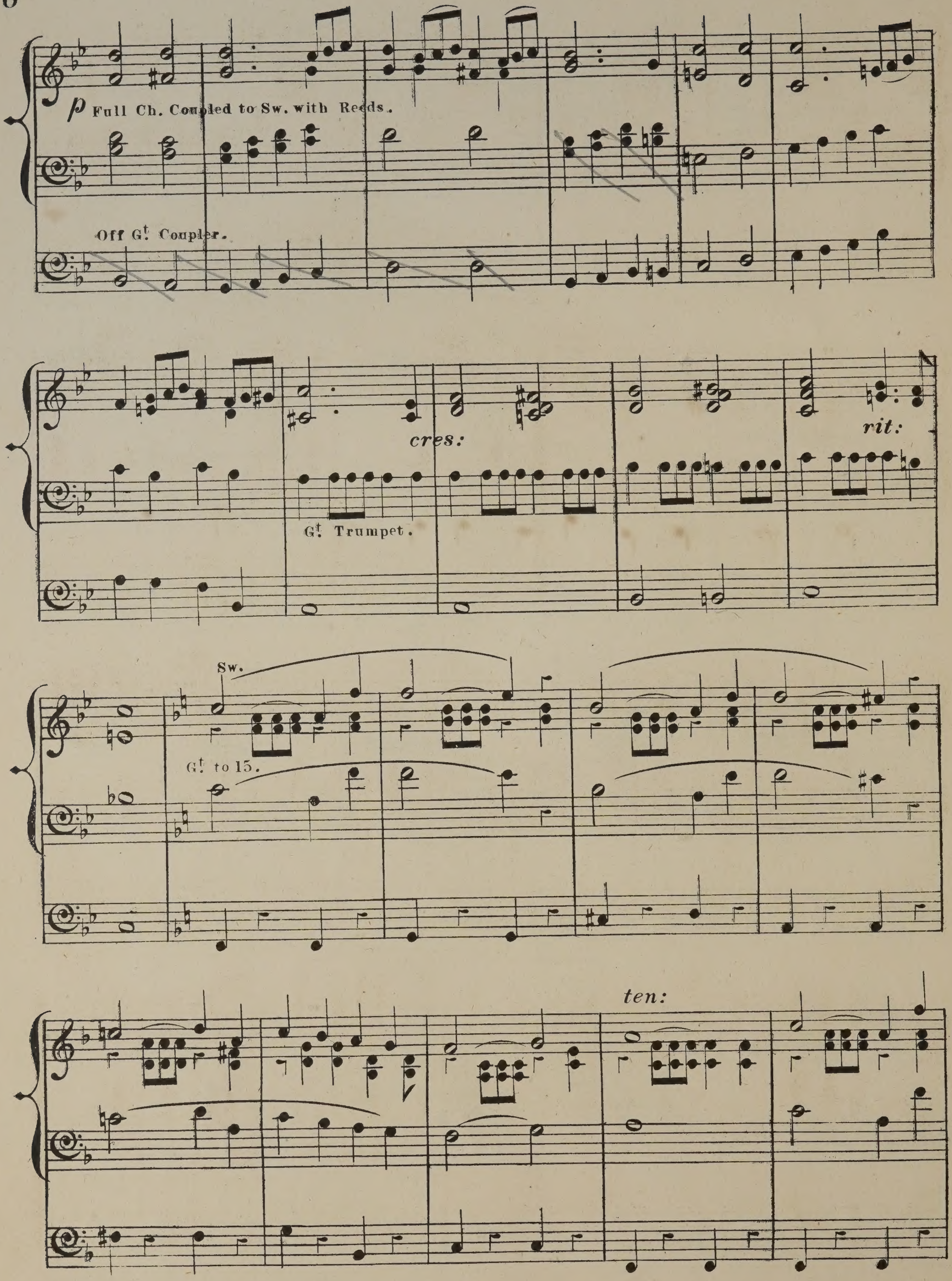

M.M. ♩ = 116.
MANUEL.
Full Sw. closed.
3
3
PEDAL.
cres:

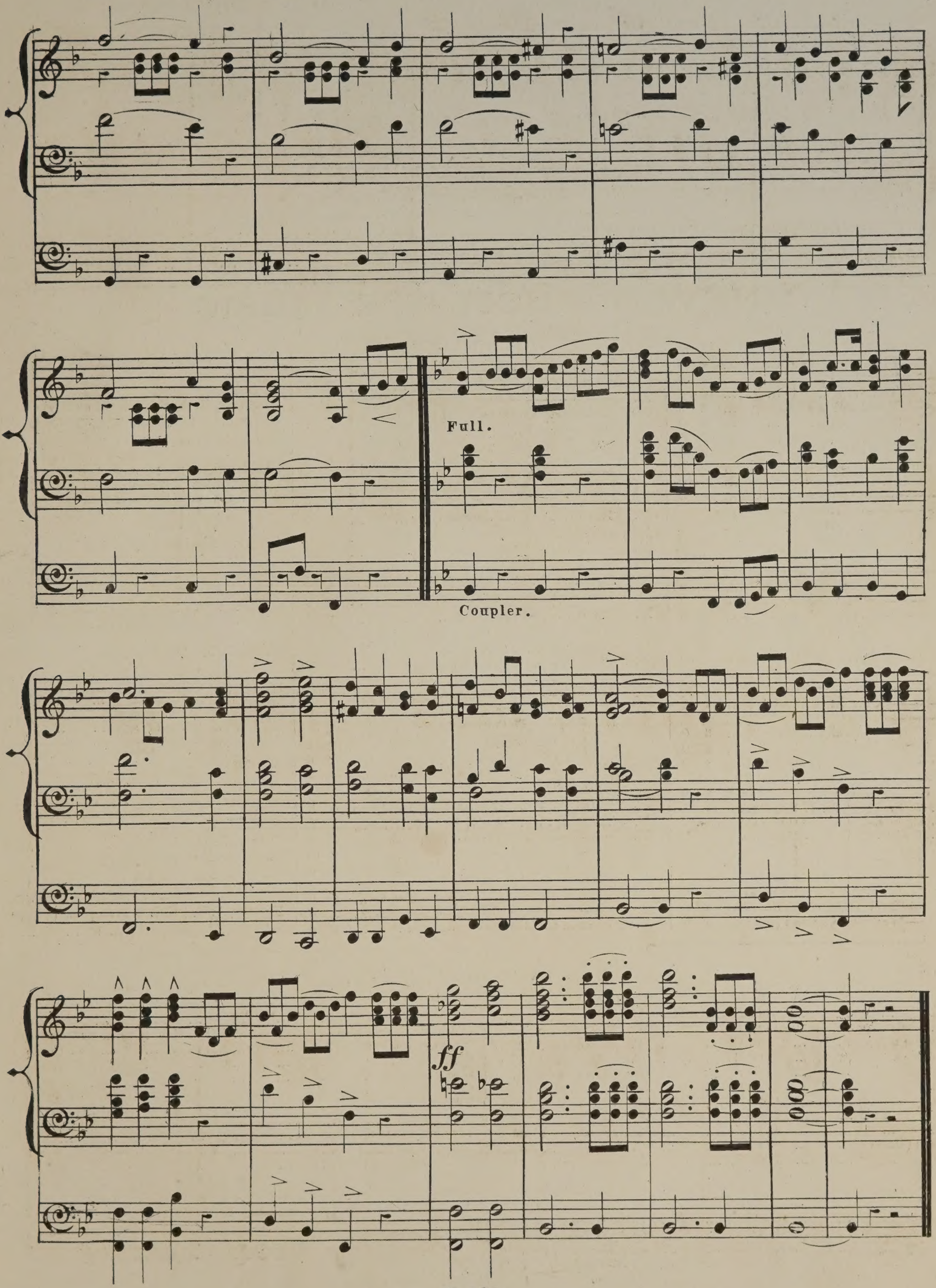

Gt. Full.
Ped. coup. to Gt.
Full Sw.
Gt. to Prin.


Gt.
Full Org.
Choir.
Il tema legato.
Off Gt. Coupler.


ten:


Full Org.
Ped. Coupler


p Full Ch. Coupled to Sw. with Reeds.
Off Gt. Coupler.
cres:
Gt. Trumpet.
rit:
Sw.
Gt. to 15.
ten:


Full.
Coupler.
ff

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M.	———	Flauto Magico	2	6
M.	BEECROFT, G. A. B.	Azina Valse ...	3	0
M.	———	Two Sketches ...	3	0
M.	———	Minuet and Trio...	3	0
M.	———	Three Casts from the Antique... ...	4	0
M.	CASPAR, C. A.	Eva Valse	3	0
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M.	———	Second Tarantella ...	4	0
M.	———	Firm and True (Romance)	4	0
M.	———	Evening Breezes ..	3	0
M.	———	Emigrant's Farewell ...	4	0
M.	———	Don Giovanni ...	4	0
D.	———	Advance Guard. (March)	4	0
M.	———	Harp across the waters	4	0
M.	———	Fairy Fountain ...	4	0
M.	———	Star Rays (Reverie) ...	4	0
M.	———	Sweet Hills of Tyrol (Valse). Solo. ...	3	0
		Do. Do. Duet ...	4	0
M.	———	Valse Fantasique ...	4	0
M.	———	Opera Gems. Nos. 1 to 12 ... each	3	0

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" 6. Trovatore.	" 12. Sonnambula.

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M.	———	Spring time	2	6
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M.	LANIGER. W. D.	After (Transcription)	4	0
M.	LÜTGEN, HENRI.	Bluette (Polonaise) ...	3	0
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M.	MASTERS, W. C.	Good night, farewell (Kücken)...	3	0
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M.	———	Once I loved a Maiden Fair	4	0
M.	REMARC, C.	Blue Danube Waltz... easy	3	0
	RUMMEL, J.	Petit Pianiste :—		
M.		1. Le cor des Alpes (Proch)	2	6
M.		2. Theme Allemand (Leybach)	2	6
M.		3. Valse Brilliant (Schulhoff)	3	0
M.		4. Galop di Bravura	2	6
M.	SMITH BOYTON.	Russian National Hymn	4	0
M.	TREKELL, J. T.	Air de Louis XIII. ...	4	0
M.	———	Echoes from E 'Irish Airs)	4	0
M.	———	Nanette Valse	3	0
M.	TOURS, BERTHOLD.	Gavotte Moderne en ut	3	0
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M.	———	Twilight (Romance)...	3	0
M.	VOGLER, C.	Gavotte	3	0

PIANO DUETS.

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" 2. Pastorelle	2	0
" 3. Movement		0
" 4. Do.		0
" 5. Tenor Song	2	0
" 6. Andante	2	0

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TURPIN, E. H.	Musette	3	0
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NEW SONGS.

	COMPASS		s.	d.
After	F to F	*Millard* ...	3	0
Alice Adair	G to F	*Dr. Gilbert* ...	3	0
At break of welcome morn	D to F	*R. Schumann* ...	2	6
All we love must die	C to E	*G. A. Macfarren*	3	0
Among the lilies	B to F	*Hamilton Clarke*	3	0
A shadow	D to F	"	3	0
Blue Danube song (Strauss)	C to E	*A. Phillips* ...	3	0
Carol singers	D to F	*F. D'Alquen* ...	3	0
Chloe resolves	C to E	*G. A. B. Beecroft*	2	6
Cease, rude Boreas (Bass)	G to F	*G. J. Simpson* ...	3	0
Fountain (Valse)	E to G	*J. Mayo* ...	3	0
Forget me not	C to G	*W. Bush* ...	3	0
Good Shepherd...	B to E	*G. A. B. Beecroft*	2	6
Footsteps in the snow	C to F	*B. Gilbert* ...	3	0
Hopes bright dreams	(Two keys)... ...	*Chas. Glover.* ...	3	0
I said to my love	C to E	*G. A. B. Beecroft*	3	0
It is not always May	E to F	*E. Loder* ...	3	0
Jehovah Jireh	C to E	*C. H. Purday* ...	2	6
Jenny and I	C to F	*Jas. Harrison* ...	3	0
Latch String at the Door	C to F	" ...	3	0
Life's seasons	B to E	*G. A. B. Beecroft*	3	0
Longing...	F to A	*H. Millard* ...	3	0
Lord is my Shepherd	D to E	*Beethoven* ...	2	6
Morn calleth fondly	(Two keys)... ...	*G. A. B. Beecroft*	3	0
My little May	B to F	*J. Mayo* ...	3	0
Mariner's child...	C to G	*F. Armytage* ...	3	0
Now the blooming flow'ret	F to F	*Nicolai* ...	2	6
O day most calm	... ...	*Mendelssohn* ...	2	6
O tell me, lovely bird...	D to F	*R. Schumann* ...	2	6
Oh, part not in anger...	E to E	*O. Cramer* ...	3	0
Old Winter (Bass)	... ...	*J. K. Pyne* ...	3	0
Open Window	E to F	*R. Andrews* ...	2	6
Rainy day	D to E	*W. Maynard* ...	3	0
Soldier lover	A to E	*C. Coghlan* ...	3	0
Tiny Grave	C to E	*V. Gabriel* ...	3	0
Trelawny (Cornish Ballad)	... ...	... ...	3	0
Voice of the Sea	F to F	*S. Moorat* ...		
Voice of the Wave	... ...	*A. G. Fowles* ...	3	0
Withered leaves	D to D	*A. G. Fowles* ...	3	0
When evening shadows	E to E	*S. Weekes* ...	3	0
Word and the Look	(Two keys)... ...	*G. A. B. Beecroft*	3	0

VOCAL DUETS.

		s.	d.
Angels' tears	*R. Andrews* ...	3	0
I love the merry morn	*B. Gilbert* ...	4	0
It is the Lord	*Bordese* ...	3	0
Maid of Venice. S.S	*H. Smart* ...	3	0
Ne'er will I forsake thee	*R. Andrews* ...	3	0
Over the crystal waters	*Noble*	3	0
On the Rhine. M.S. and T.	*E. H. Turpin* ..	4	0
There shall be no night there	*Vianesi* ...	3	0
Warning echoes	*F. Berger* ...	4	0

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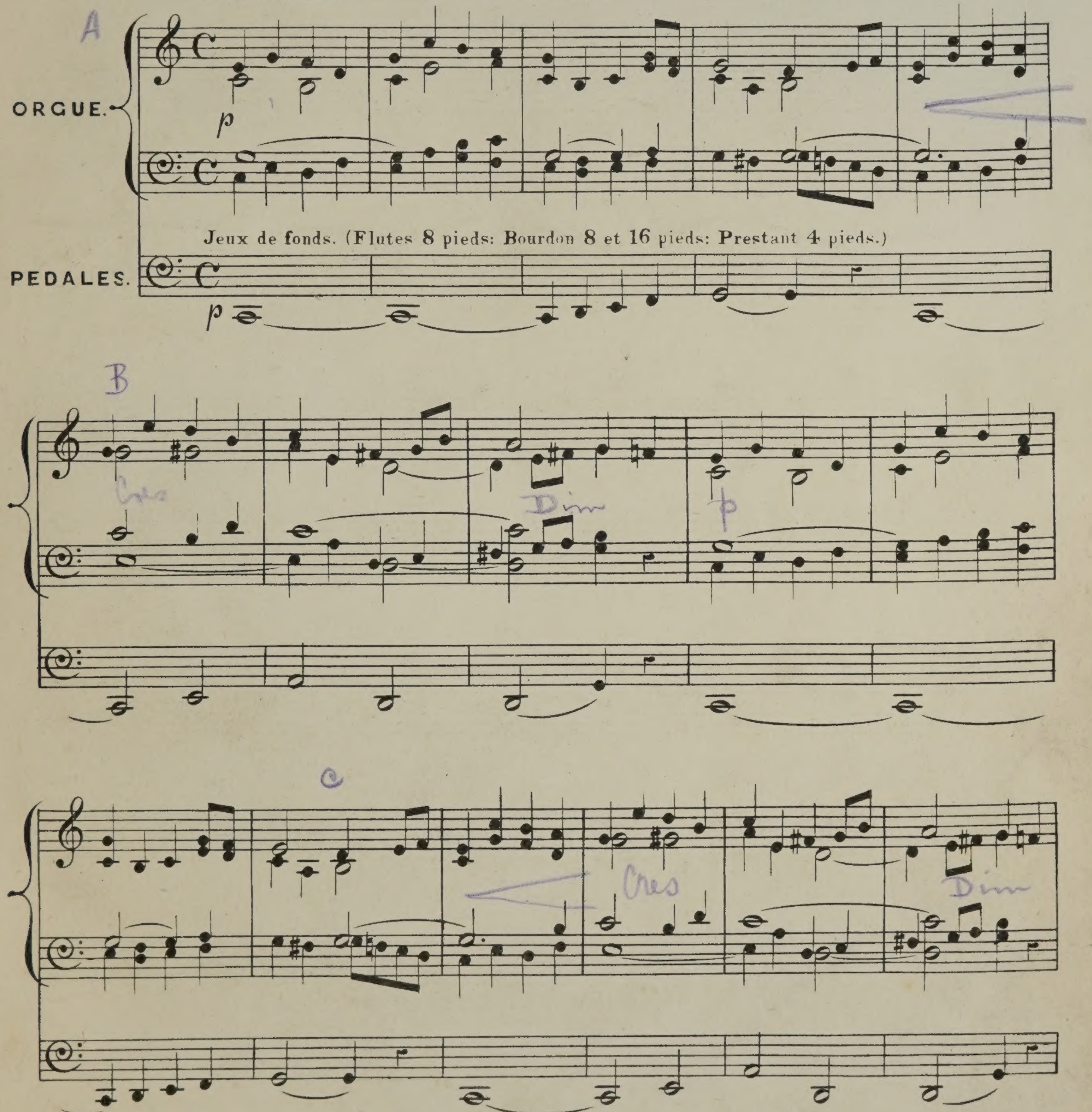
Estimates and Specimens forwarded.

TO HIS FRIEND
Mrs. H. Dickens.
(MARIE ROCHE)

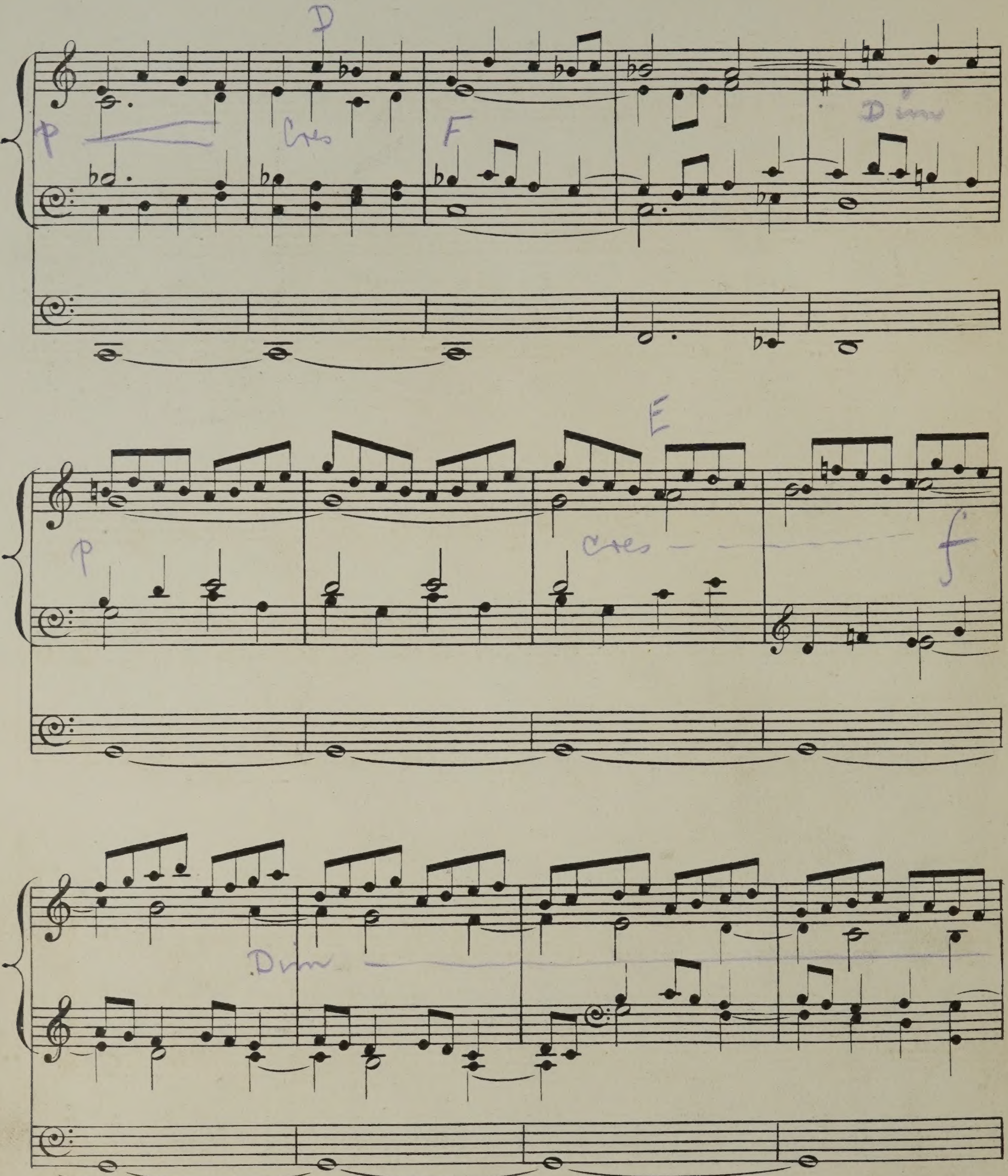
MARCHE RELIGIEUSE.

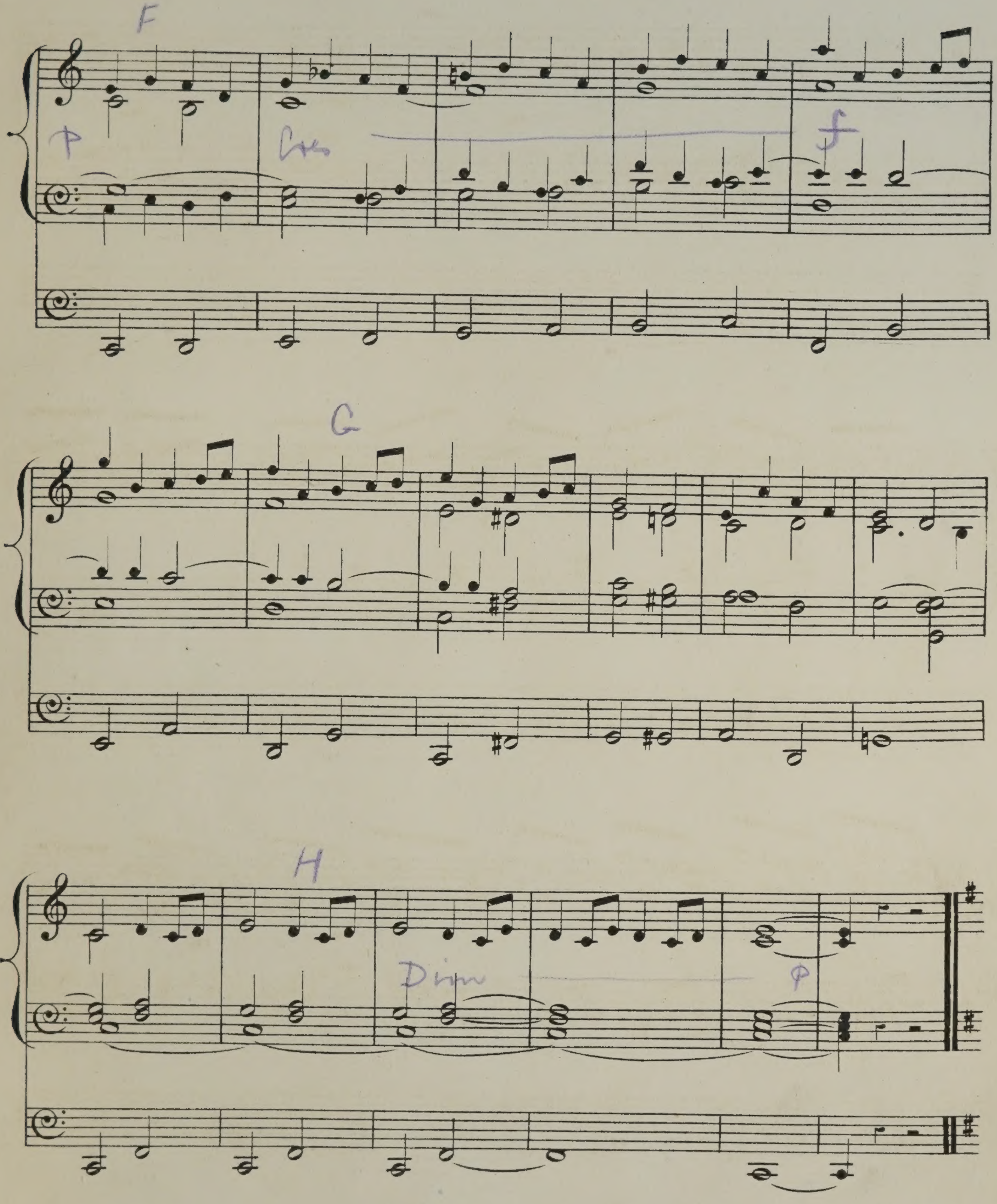
Composed by CHARLES GOUNOD

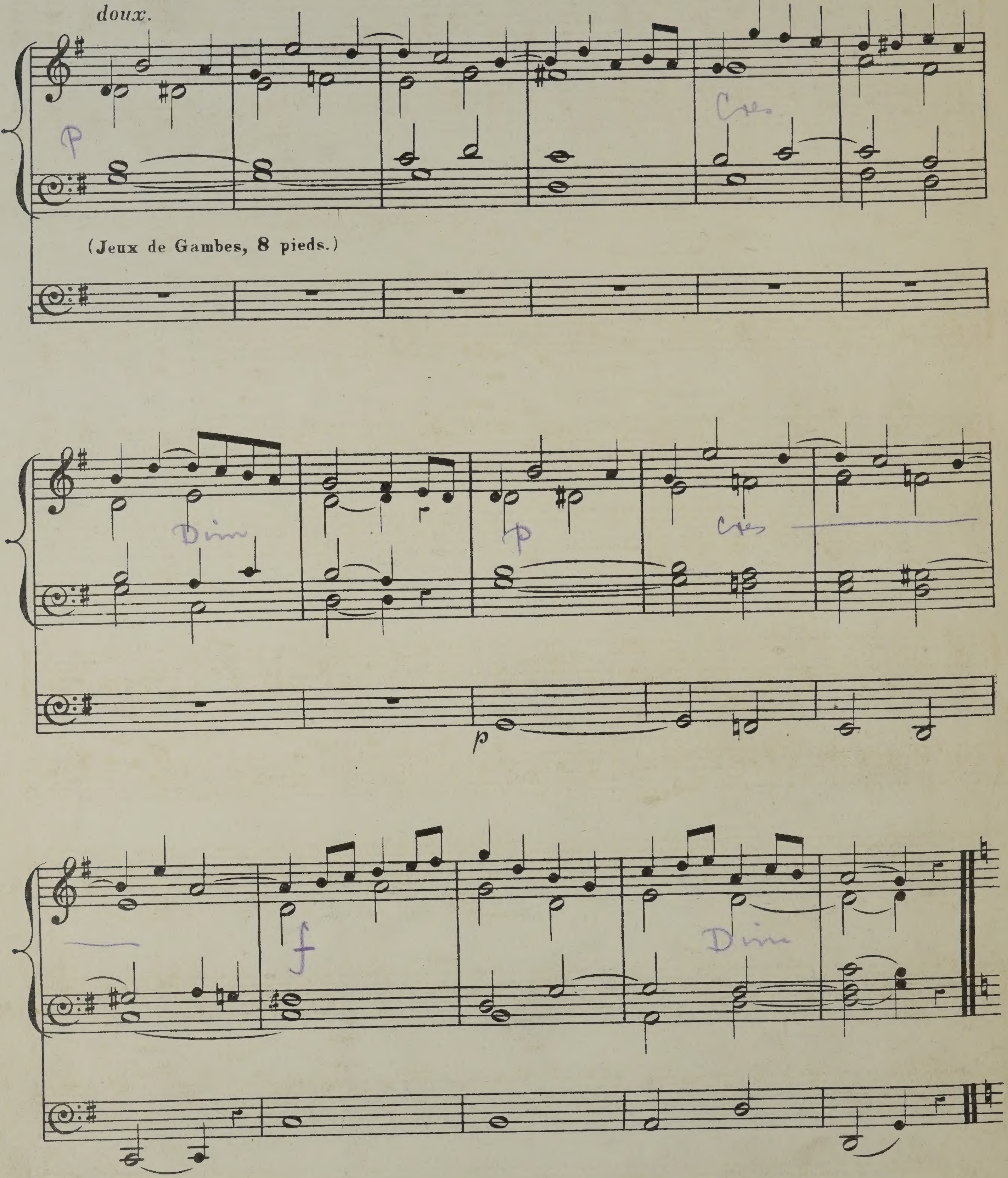
MODERATO.

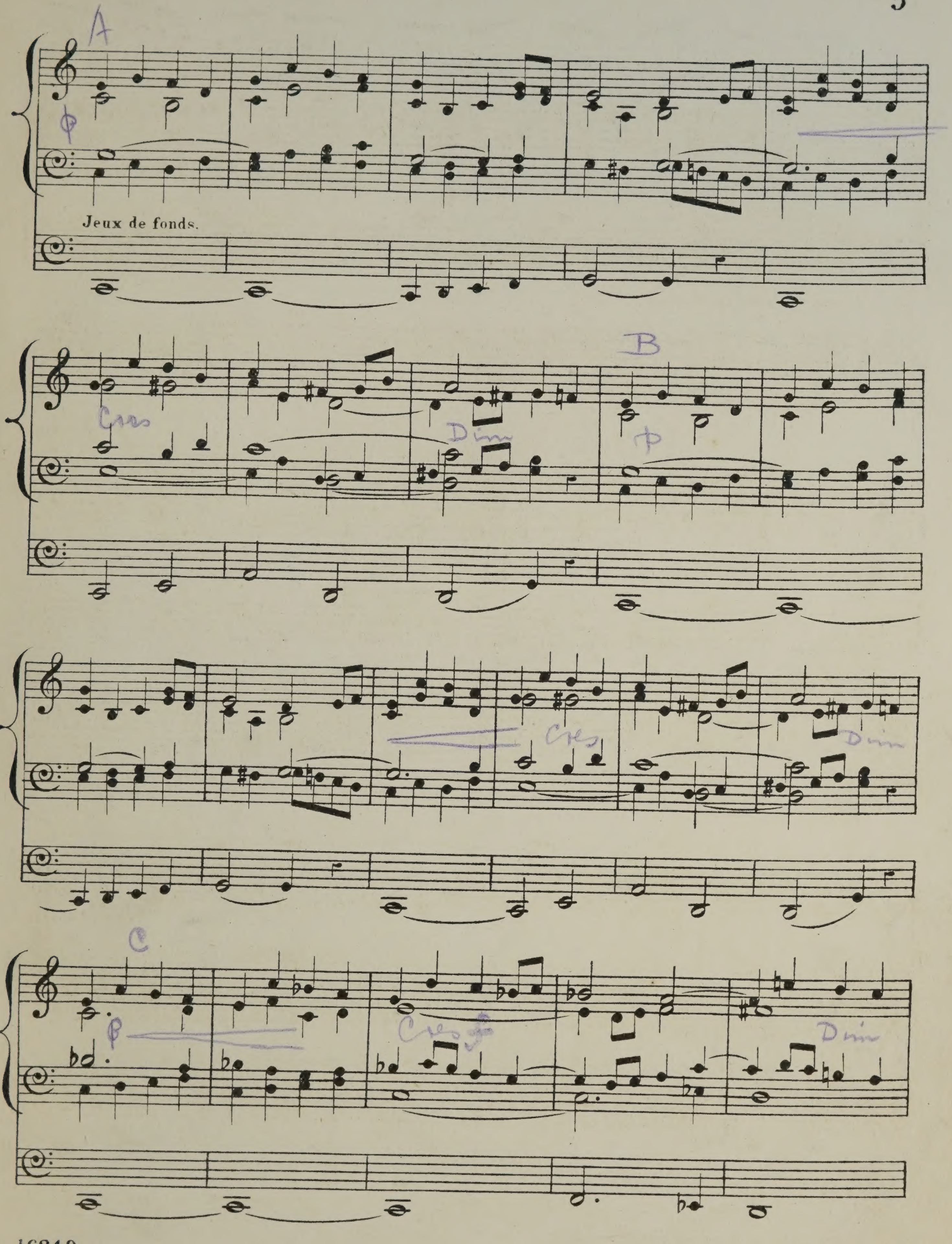

A
ORGUE.
p
PEDALES.
p
B
Cres
Dim
p
C
Cres
Dim

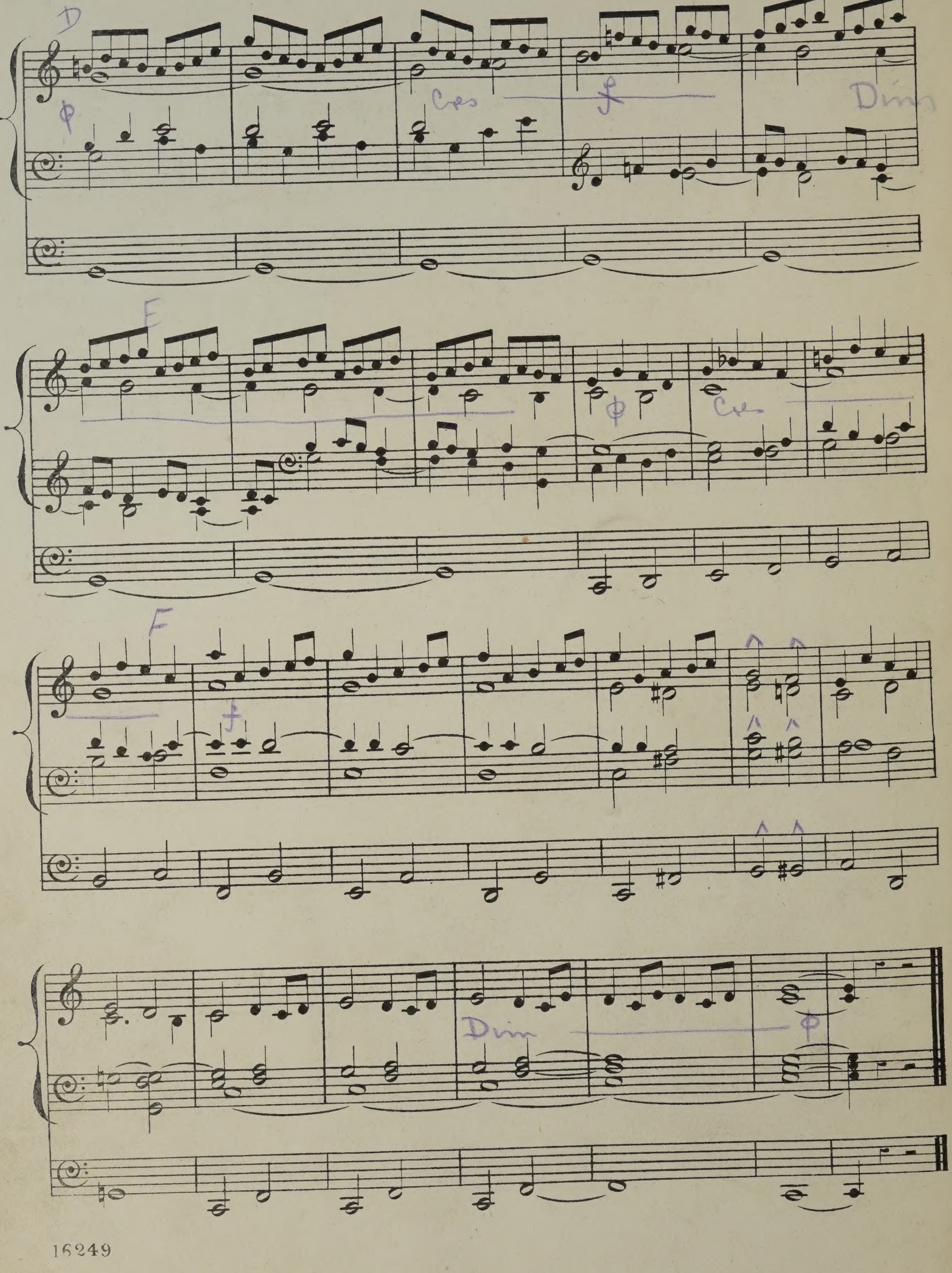
Jeux de fonds. (Flutes 8 pieds: Bourdon 8 et 16 pieds: Prestant 4 pieds.)


D
P
Cres
F
Dim
E
P
Cres
f
Dim


F
p
Cres
f
G
H
Dim
p


doux.
p
(Jeux de Gambes, 8 pieds.)
Cres
Dim
p
p
Cres
f
Dim


A
p
Jeux de fonds.
Cres
Dim
B
p
Cres
Dim
C
p
Cres
Dim


D
Cres
f
Dim
F
Cres
F
f
Dim

MARCHE ROMAINE.

(Composed by CH. GOUNOD

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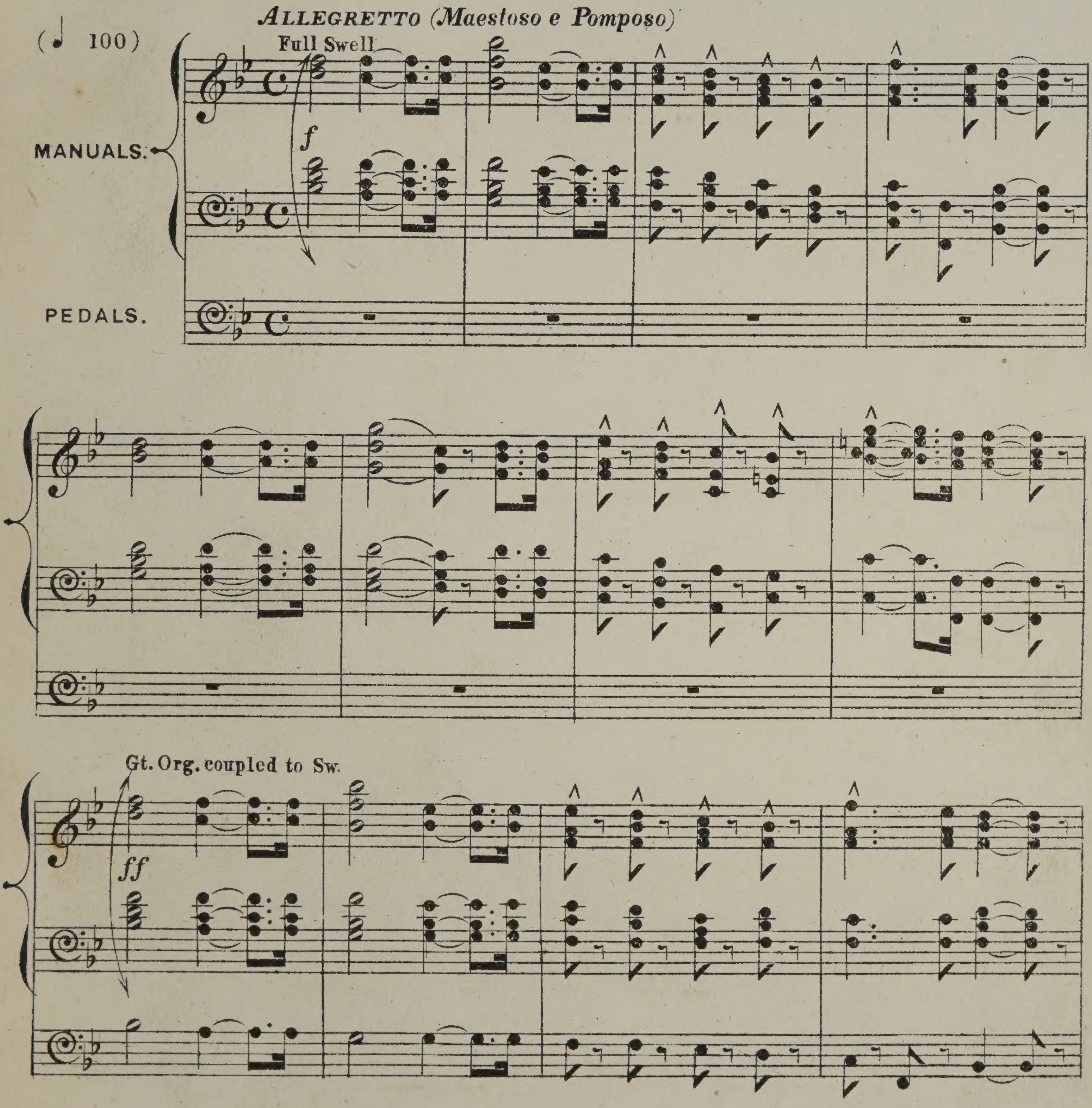
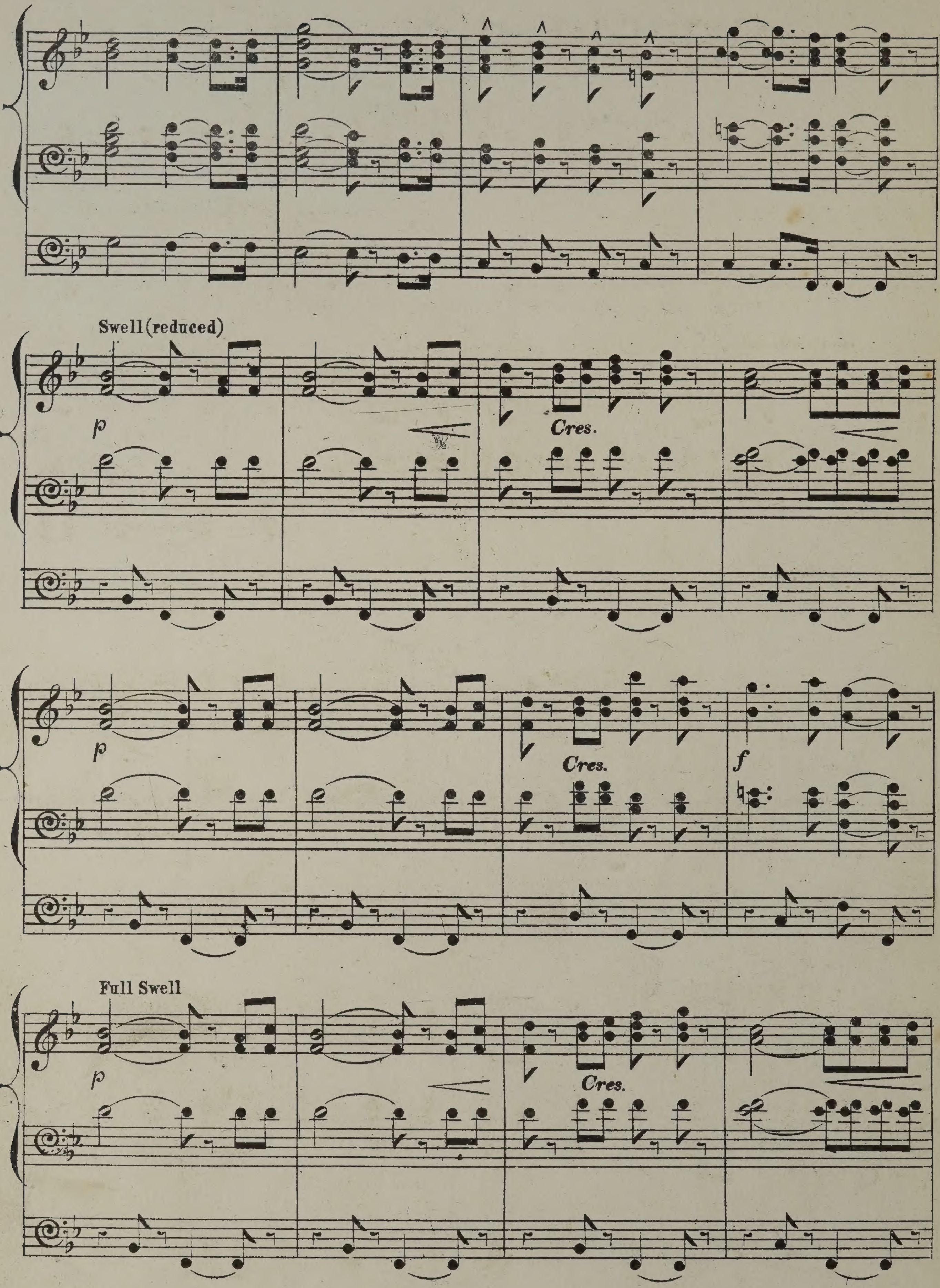
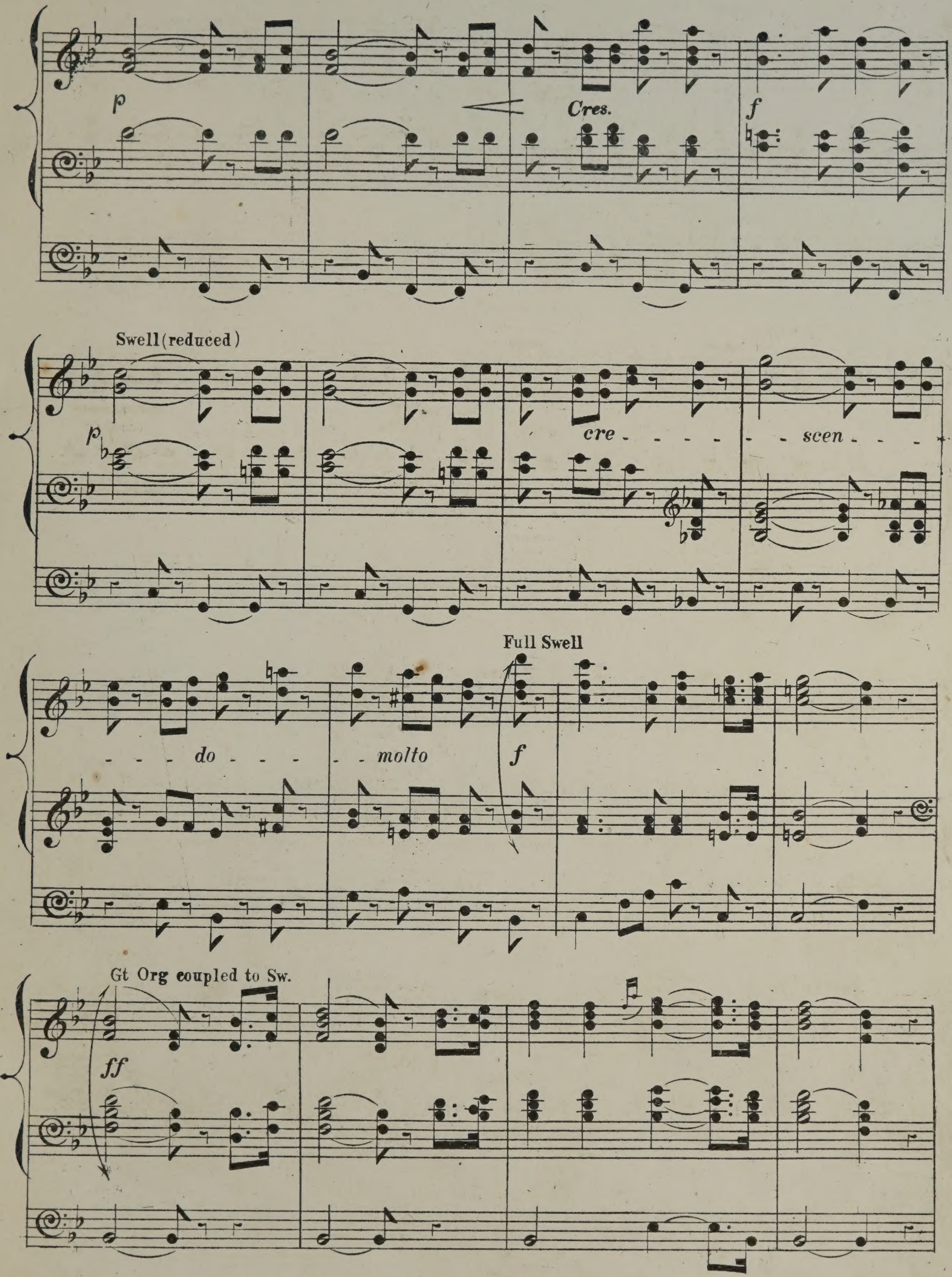
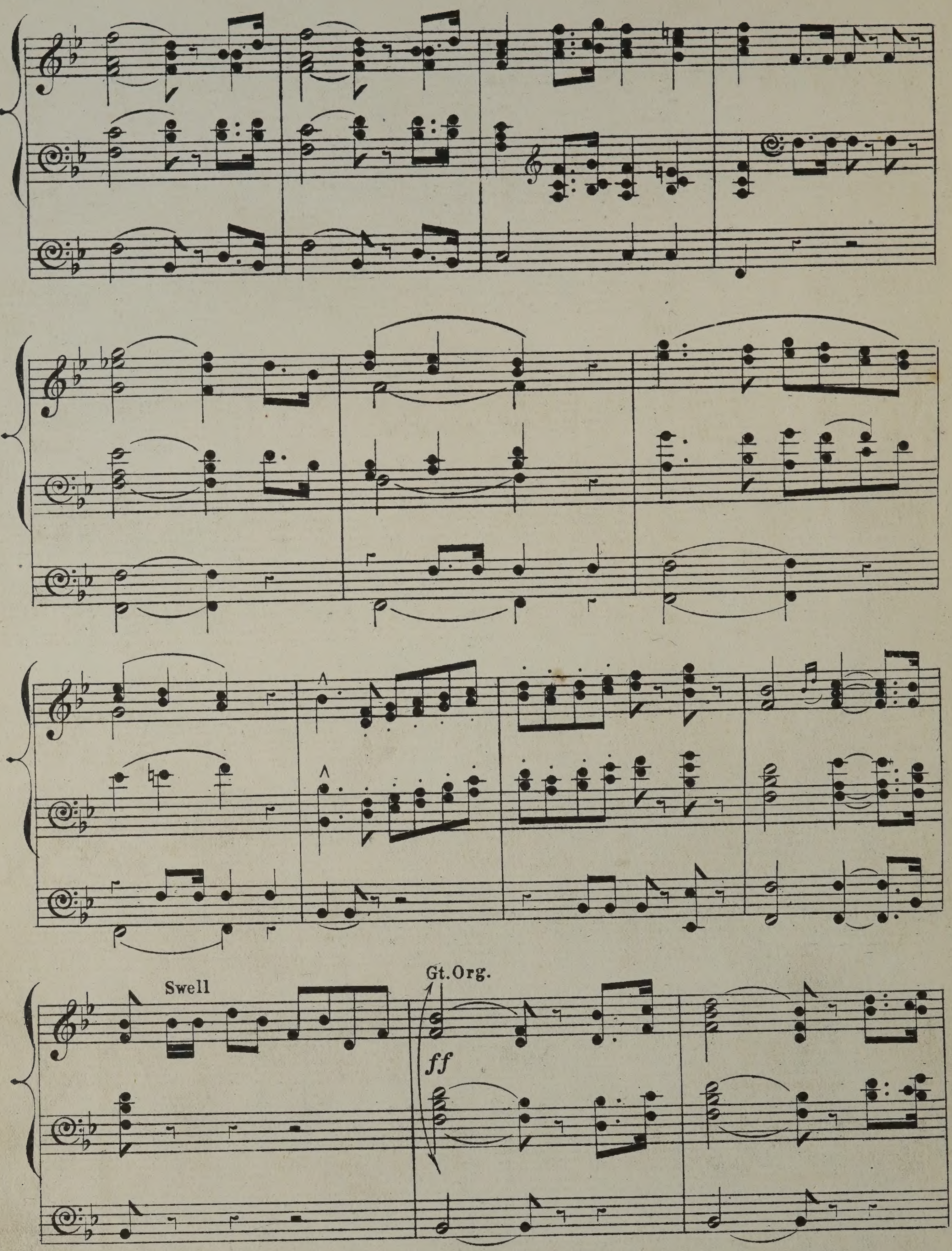
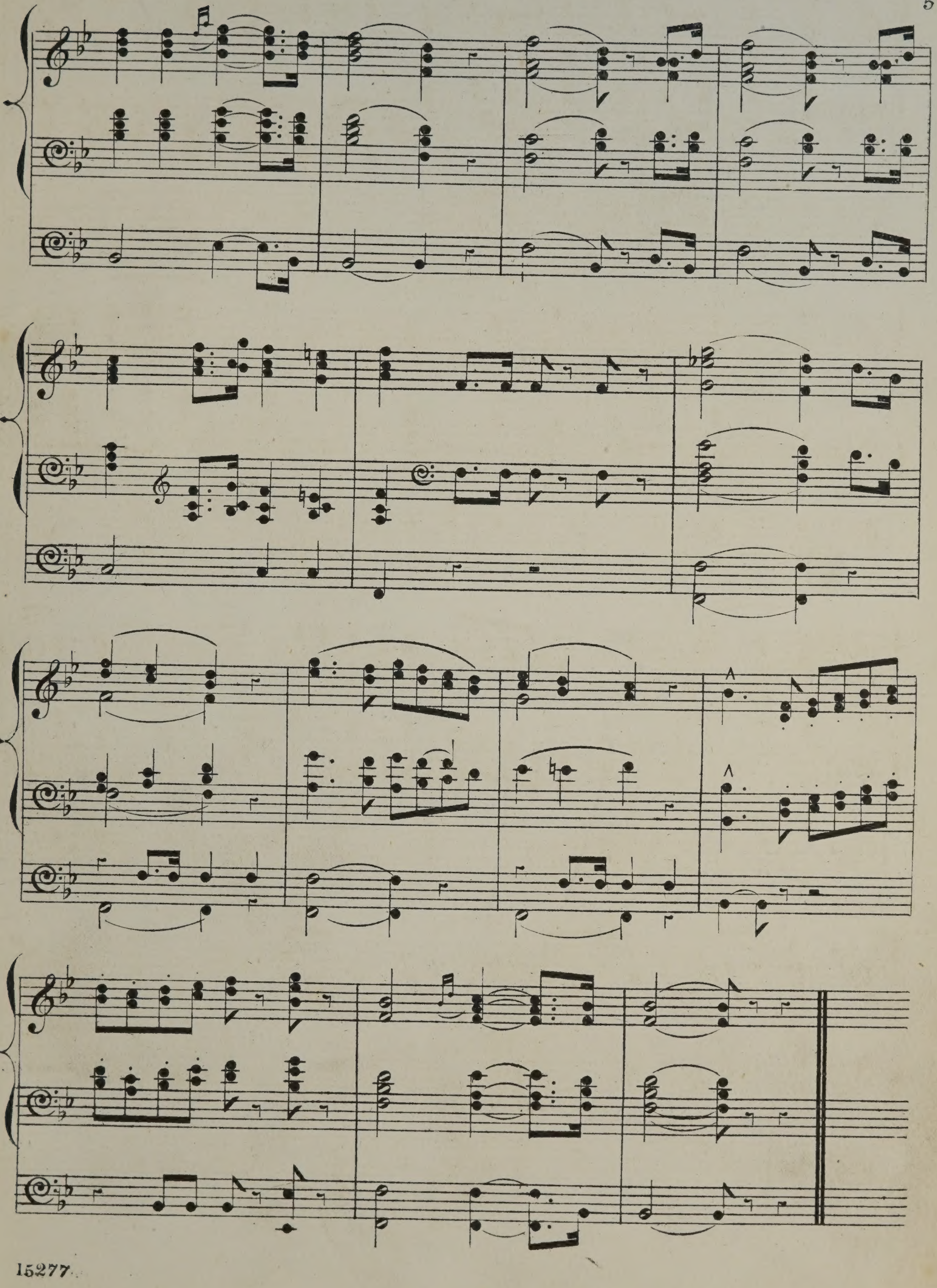

(♩ 100)
ALLEGRETTO (Maestoso e Pomposo)
Full Swell
f
MANUALS.
PEDALS.
Gt. Org. coupled to Sw.
ff


Swell (reduced)
p
Cres.
p
Cres.
f
Full Swell
p
Cres.


p
Cres.
f
Swell (reduced)
p
cre - - - - - - - scen - - - -
- - - do - - - - - - molto
Full Swell
f
Gt Org coupled to Sw.
ff


Swell
Gt.Org.
ff



MARCHE MILITAIRE.

C. GOUNOD.

Sw. _ Full.
Gt. _ 8 feet Reeds (Tuba.)
Ch. _ Full.
Pedal _ Full.

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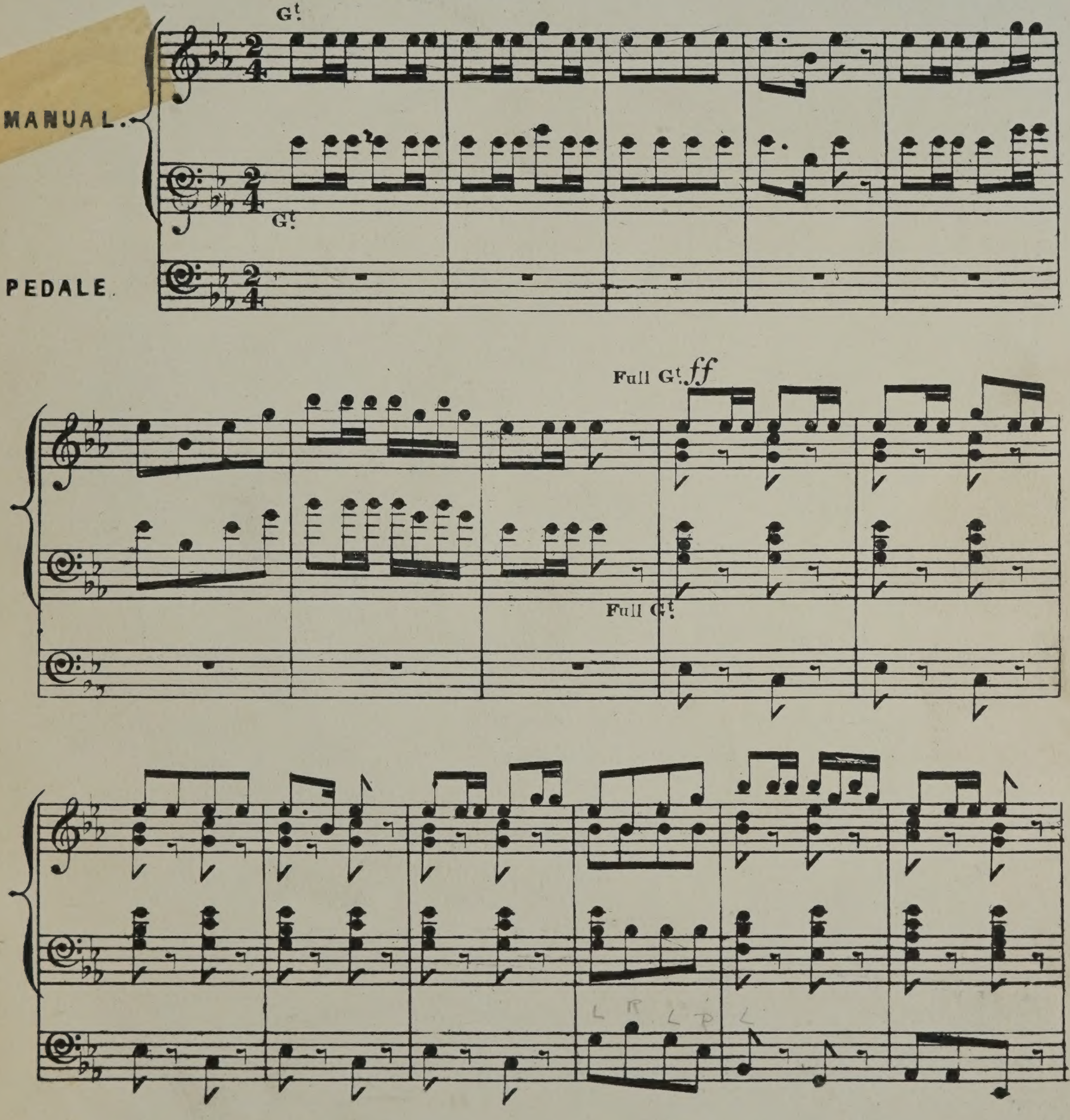
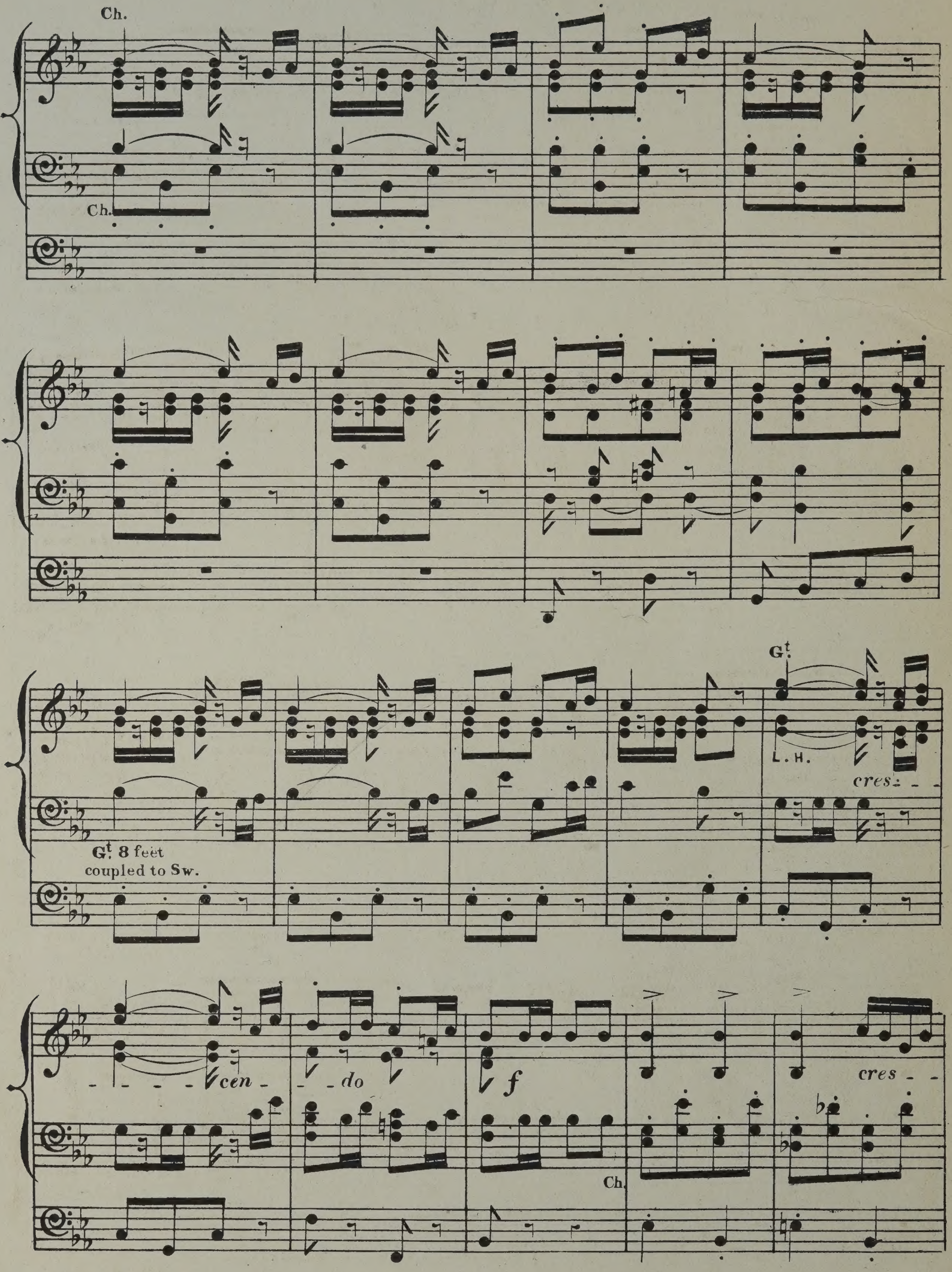
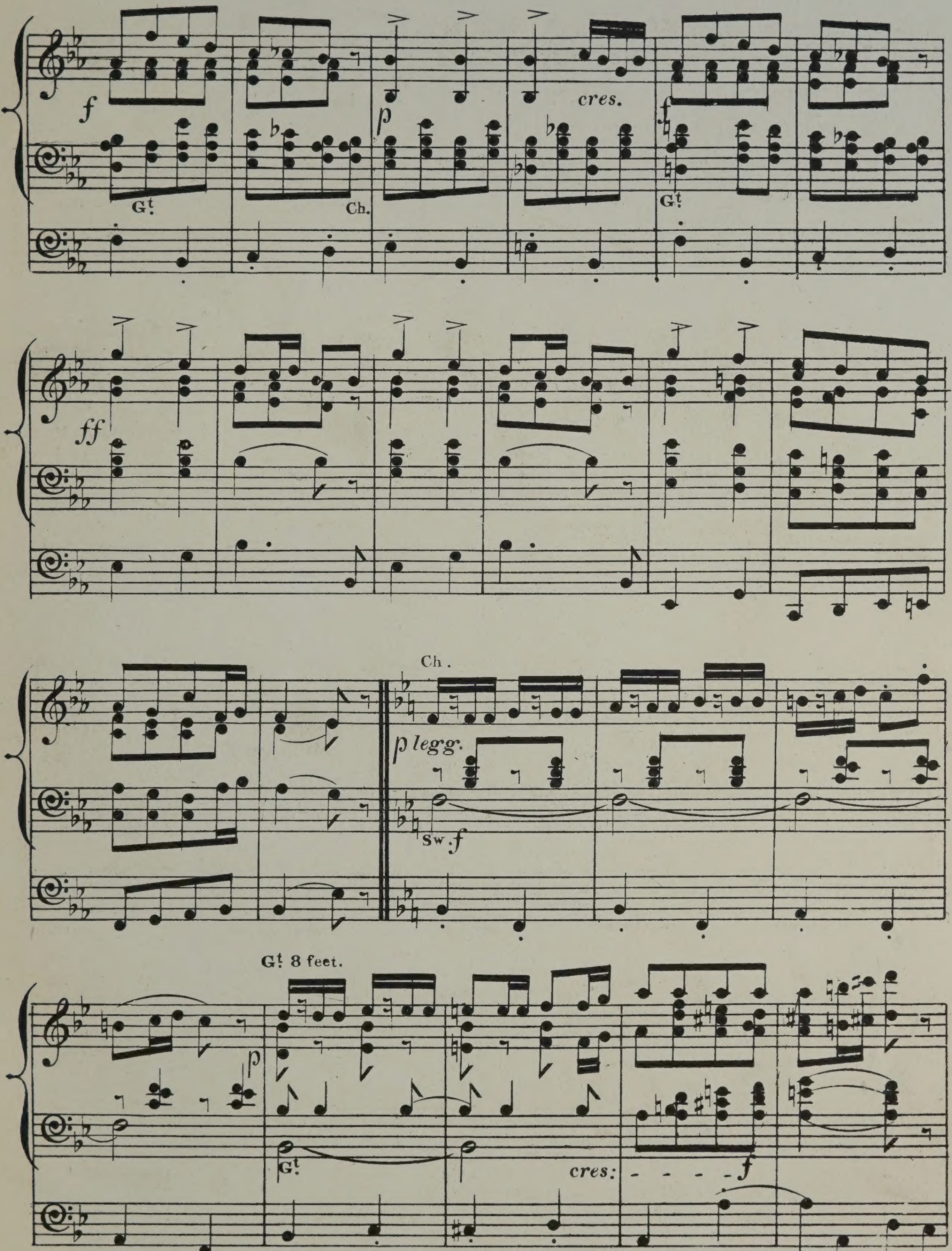
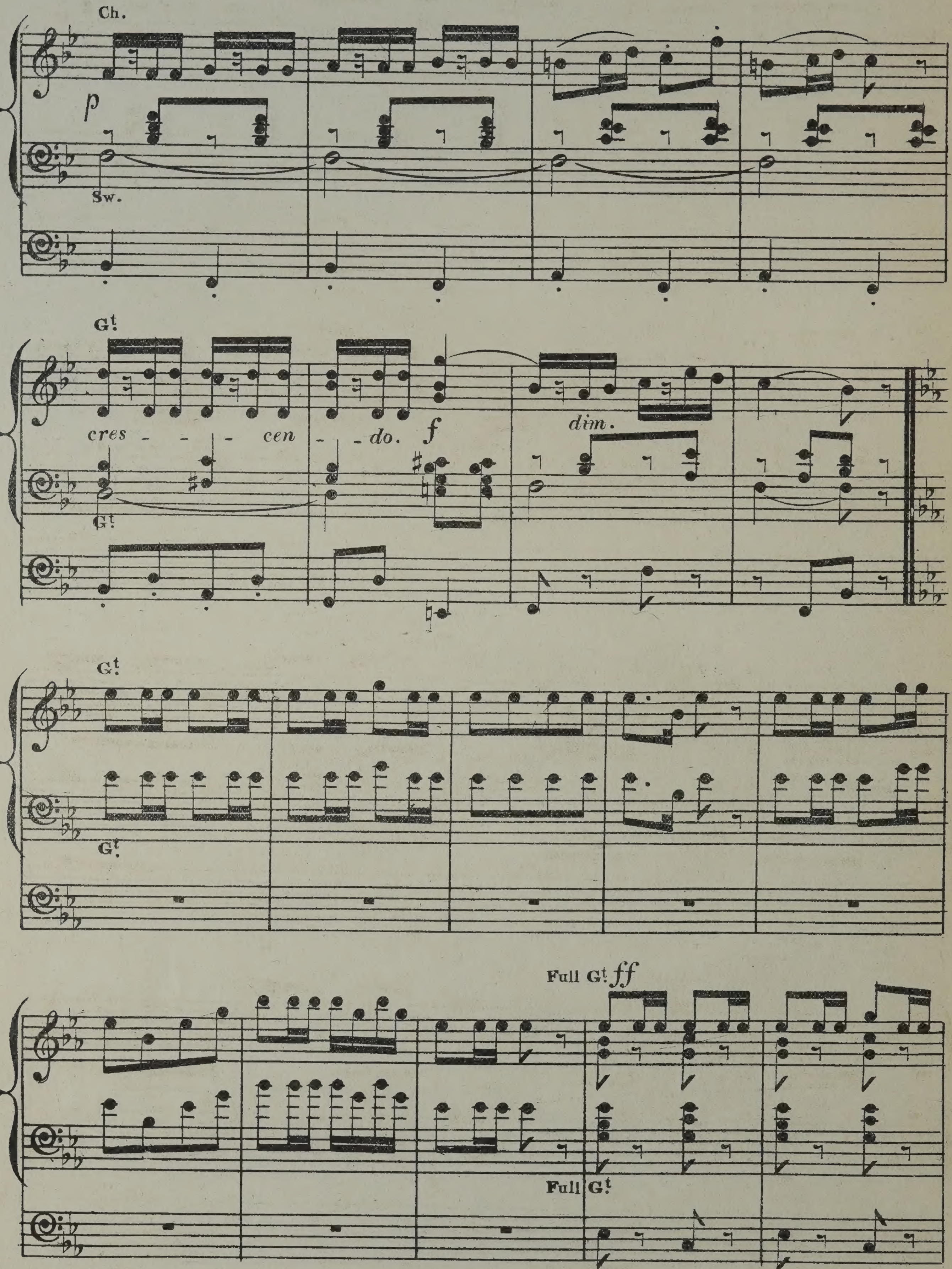
FREDERIC ARCHER.

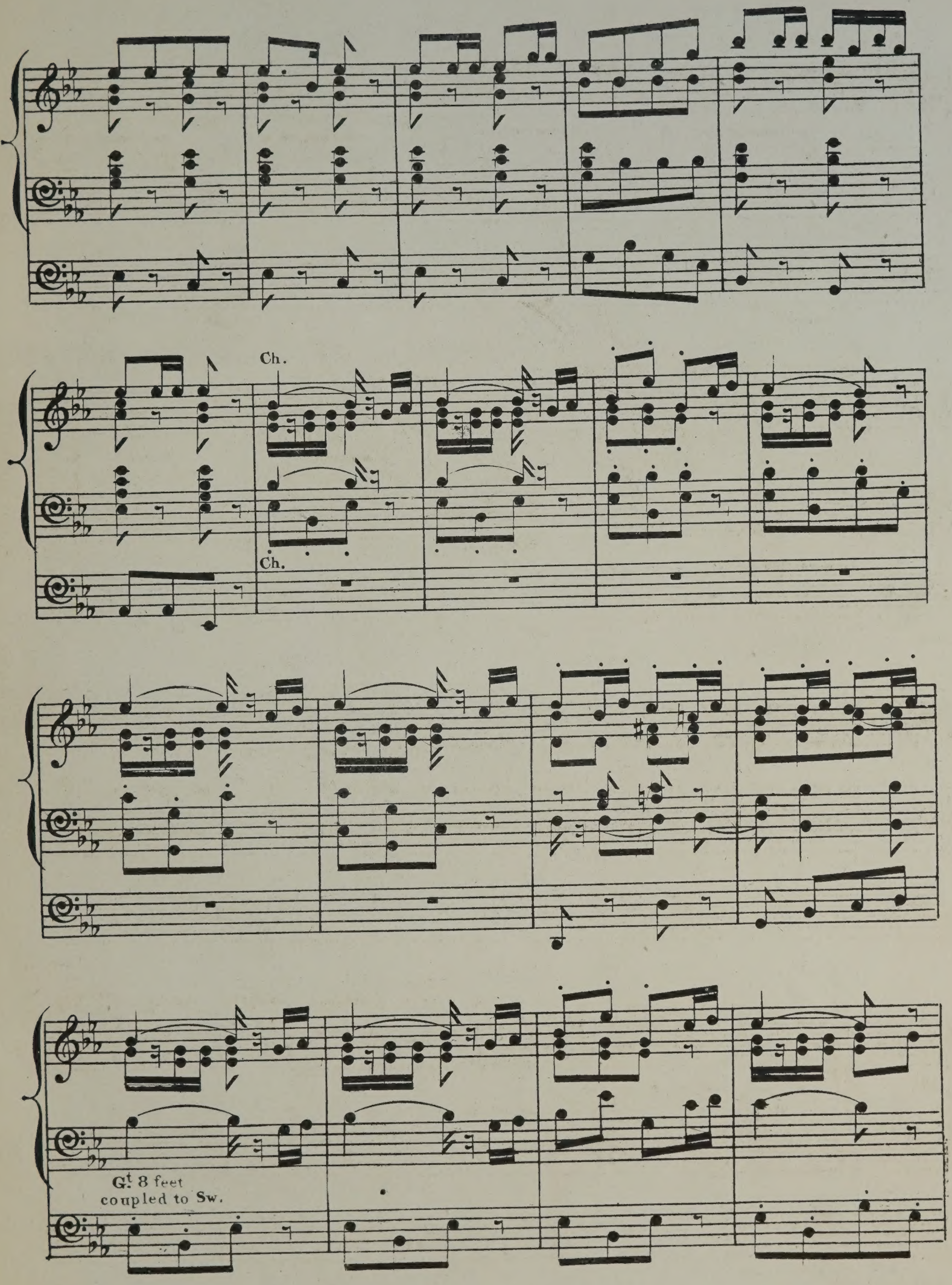
ALLEGRO MARZIALE.

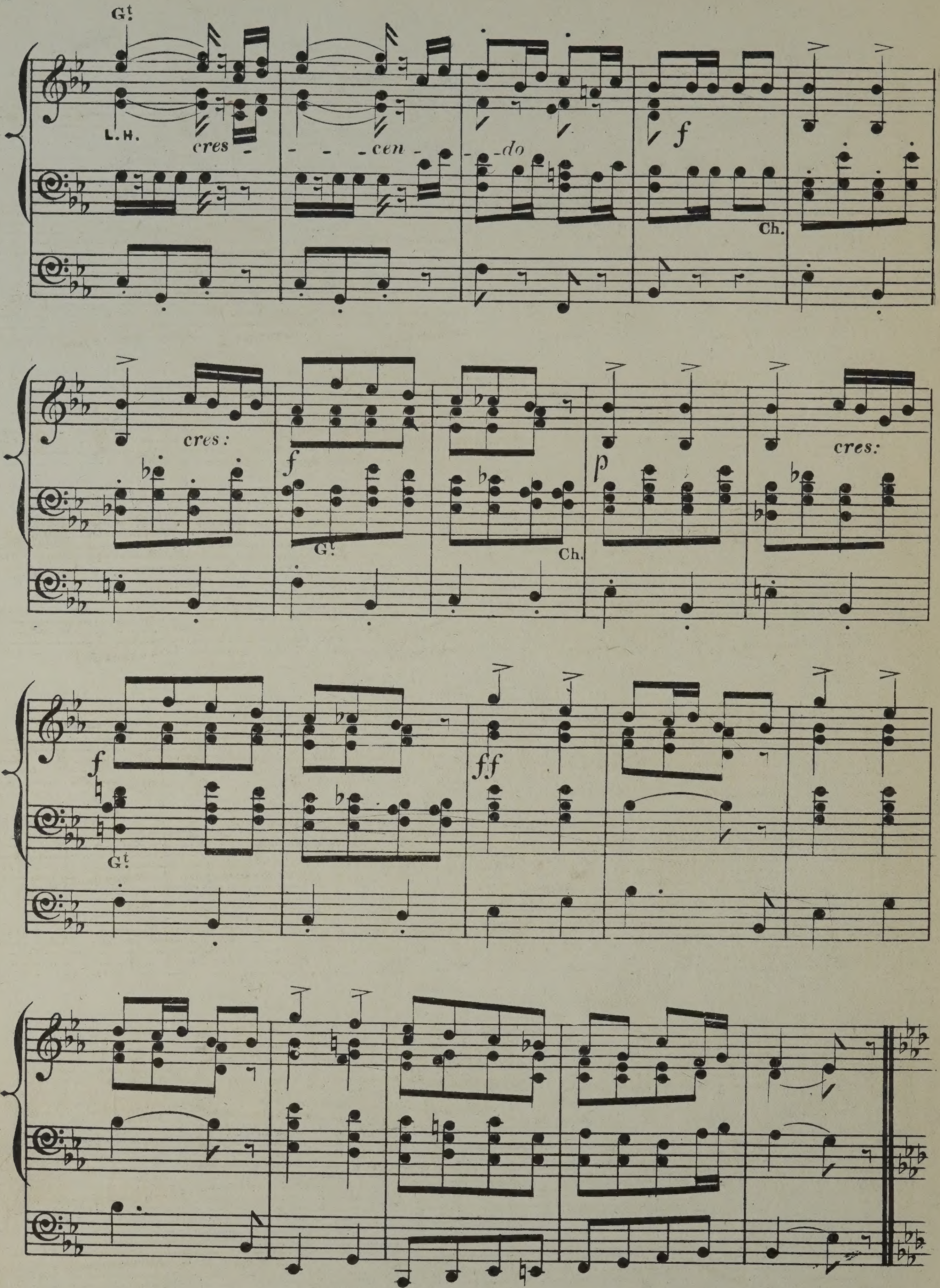

Gt.
MANUAL.
Gt.
PEDALE.
Full Gt. ff
Full Gt.
L R L P L

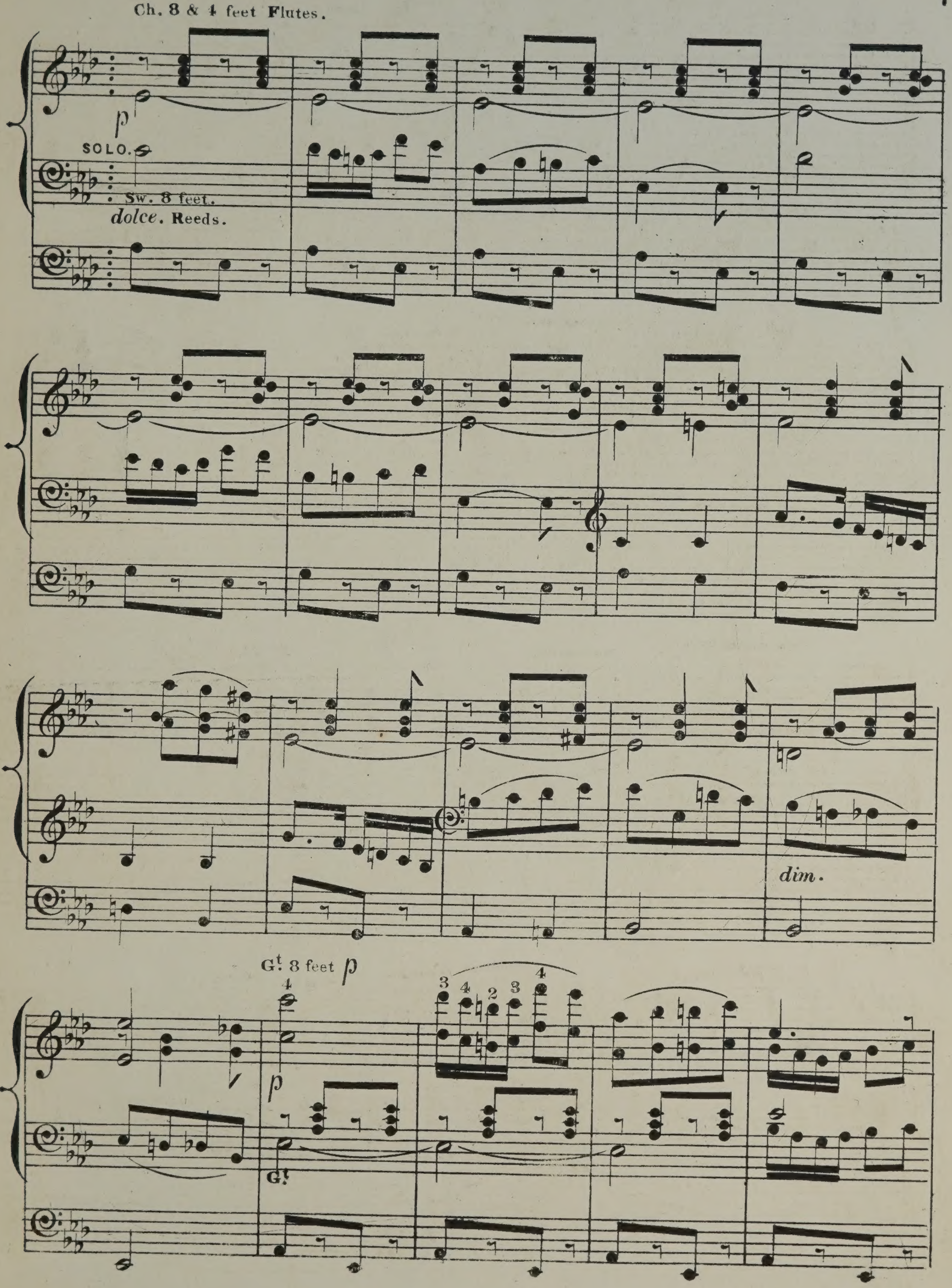

Ch.
Ch.
Gt.
L. H.
cres-
Gt. 8 feet
coupled to Sw.
cen
do
f
cres
Ch.

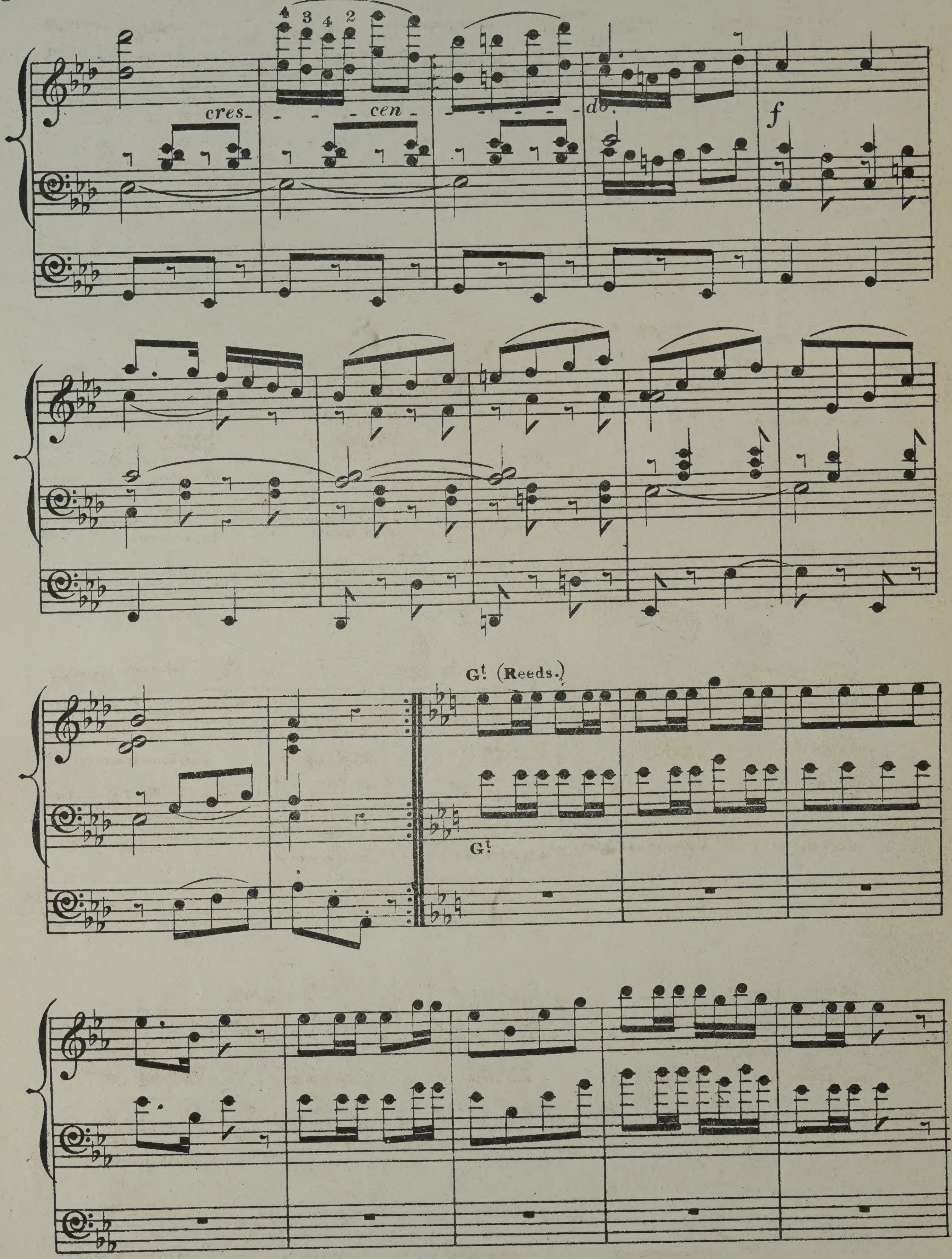

f
Gt.
Ch.
p
cres.
f
Gt.
ff
Ch.
p legg.
Sw. f
Gt. 8 feet.
p
Gt.
cres: - - - - f

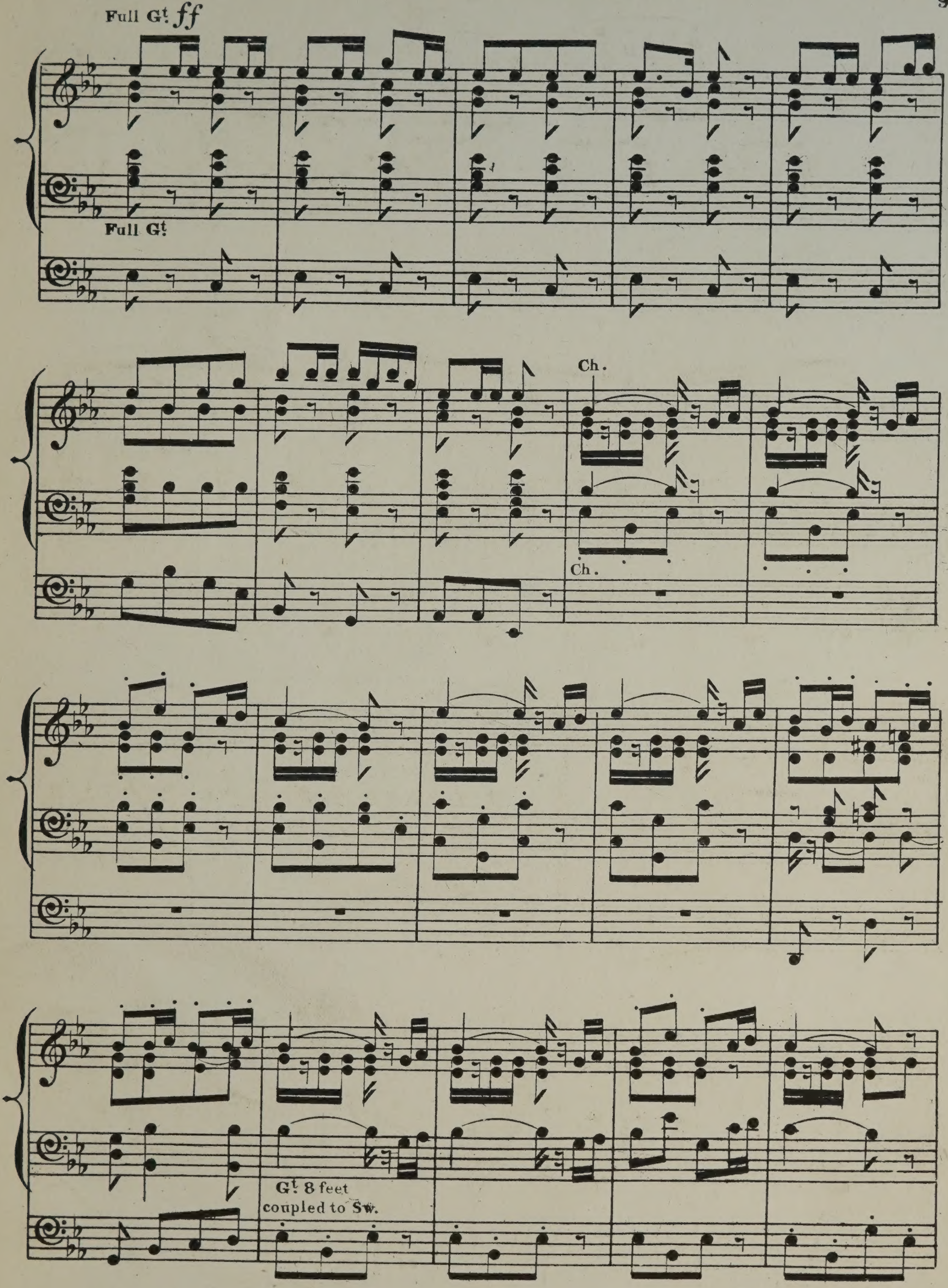

Ch.
p
Sw.
Gt.
cres - - - cen - - do.
f
dim.
Gt.
Gt.
Gt.
Gt.
Full Gt. ff
Full Gt.

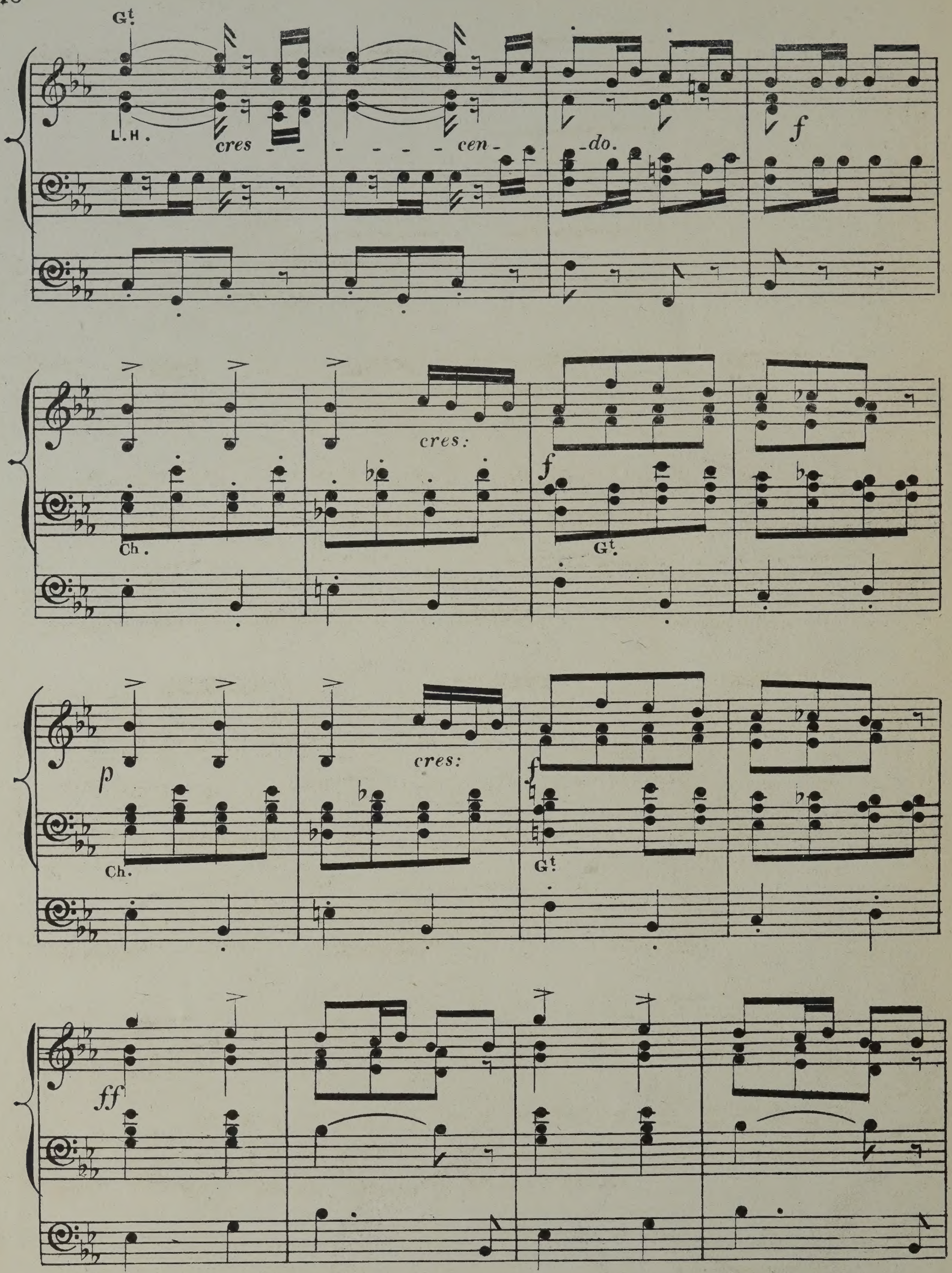

Ch.
Ch.
Gt 8 feet
coupled to Sw.

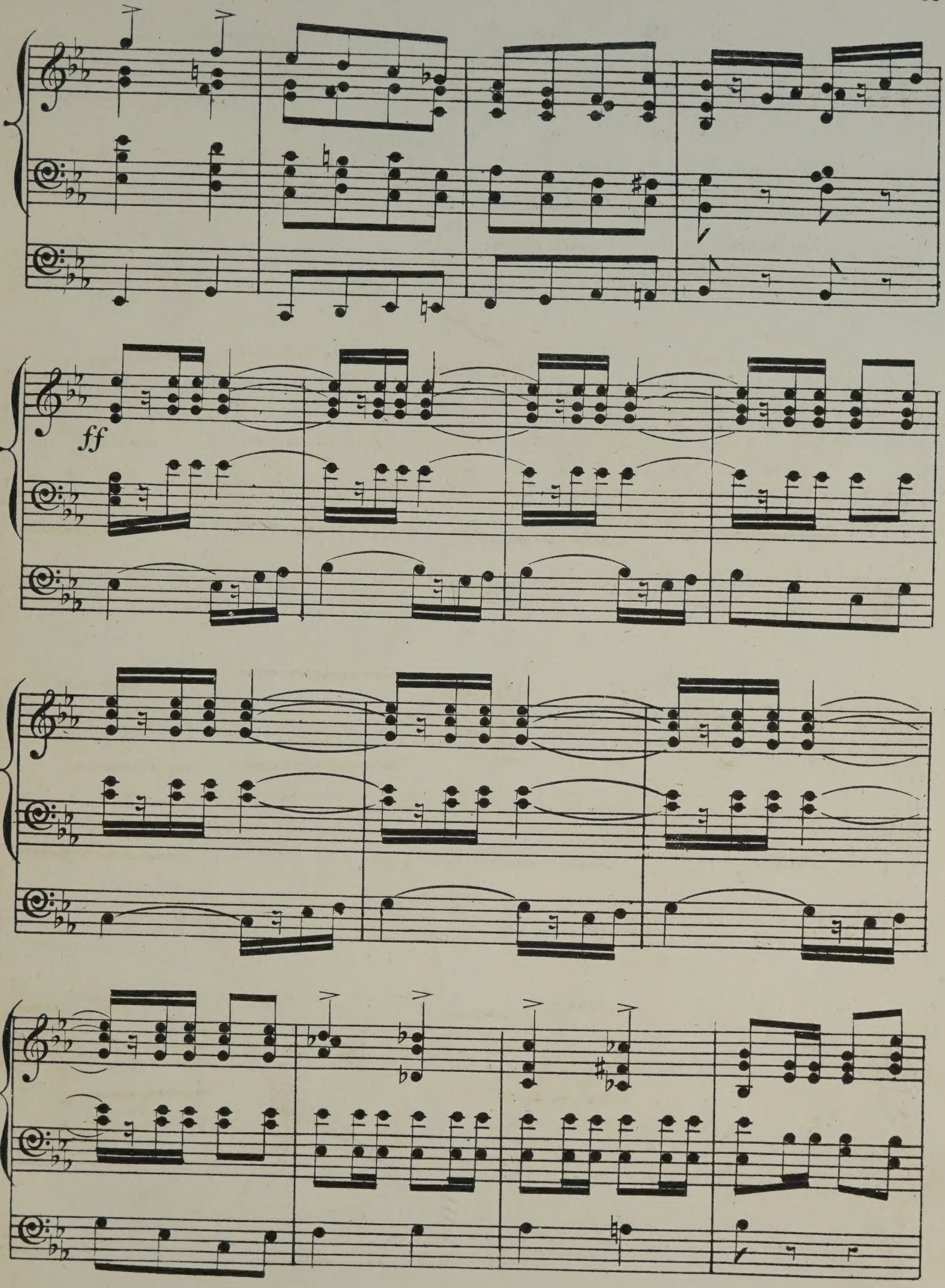

G.t
L.H.
cres - - - - cen - - - do
f
Ch.
cres:
f
G.t
Ch.
p
cres:
f
G.t
ff

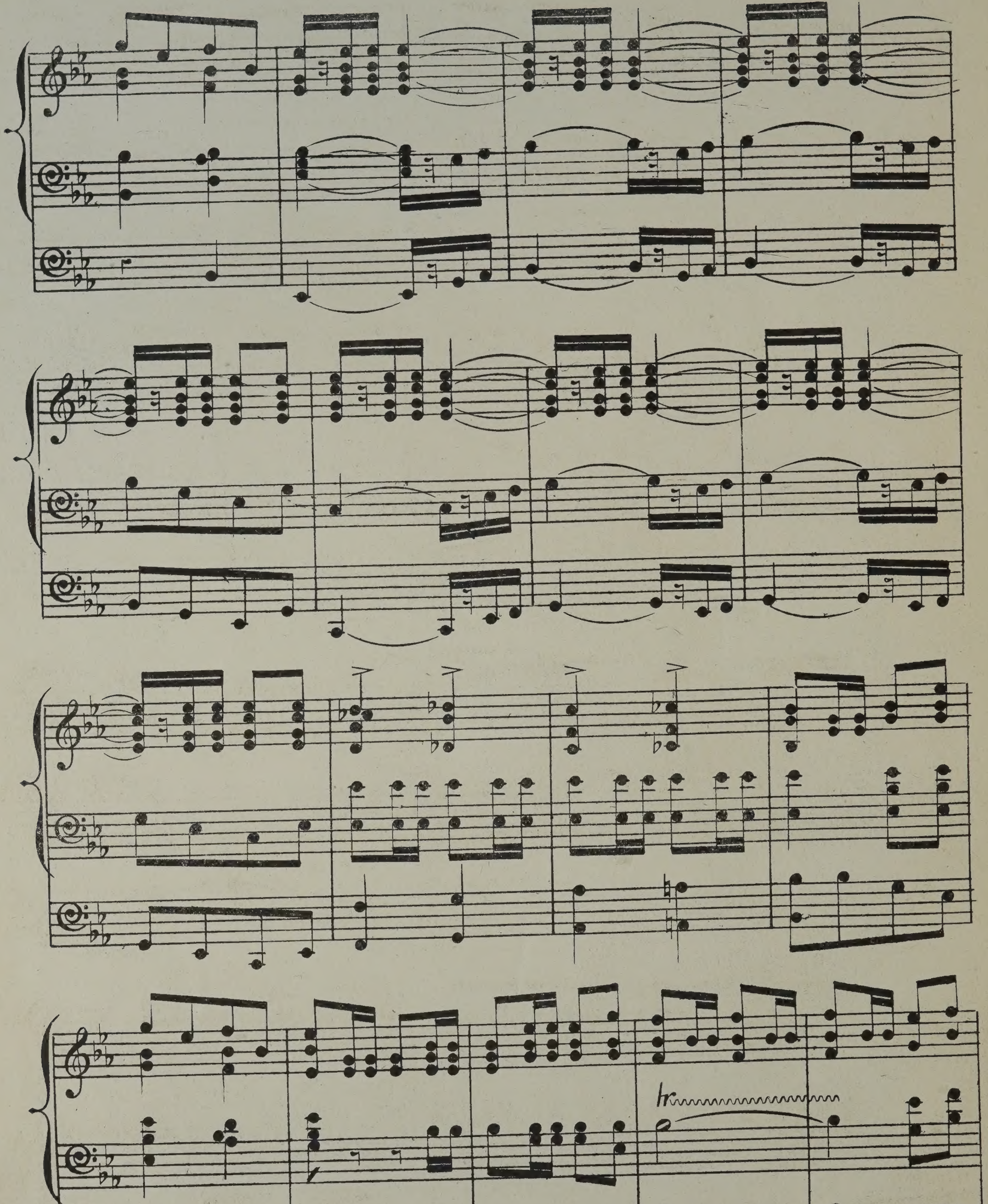

Ch. 8 & 4 feet Flutes.
p
SOLO.
Sw. 8 feet.
dolce. Reeds.
dim.
G^{t}. 8 feet p
4
3 4 2 3 4
p
G^{t}.


4 3 4 2
cres - - - cen - - - - - - do.
f
Gt. (Reeds.)
Gt.


Full Gt. ff
Full Gt.
Ch.
Ch.
Gt. 8 feet
coupled to Sw.


Gt.
L.H.
cres - - - - - - - - cen - - do.
f
cres:
Ch.
f
Gt.
p
Ch.
cres:
f
Gt.
ff


ff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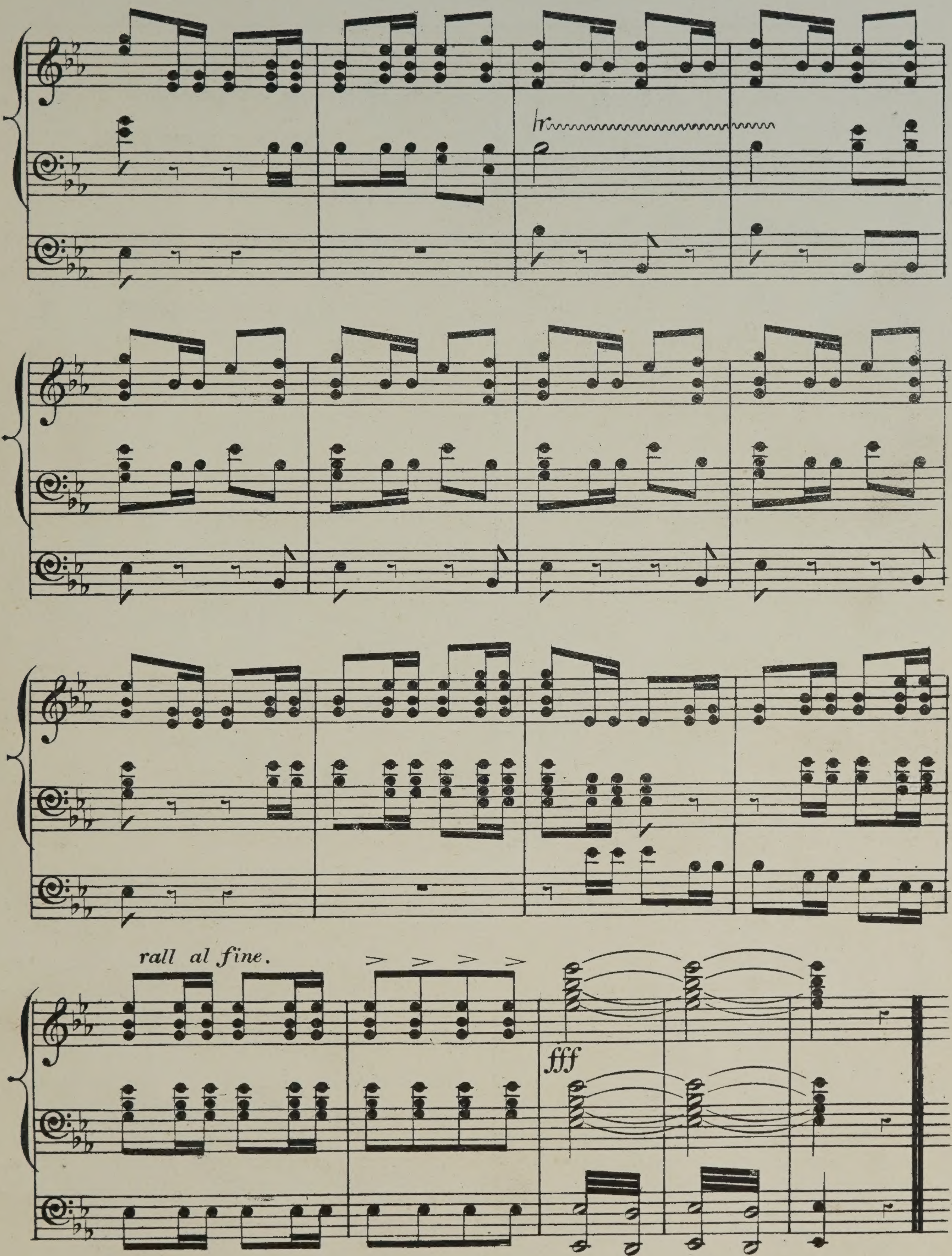
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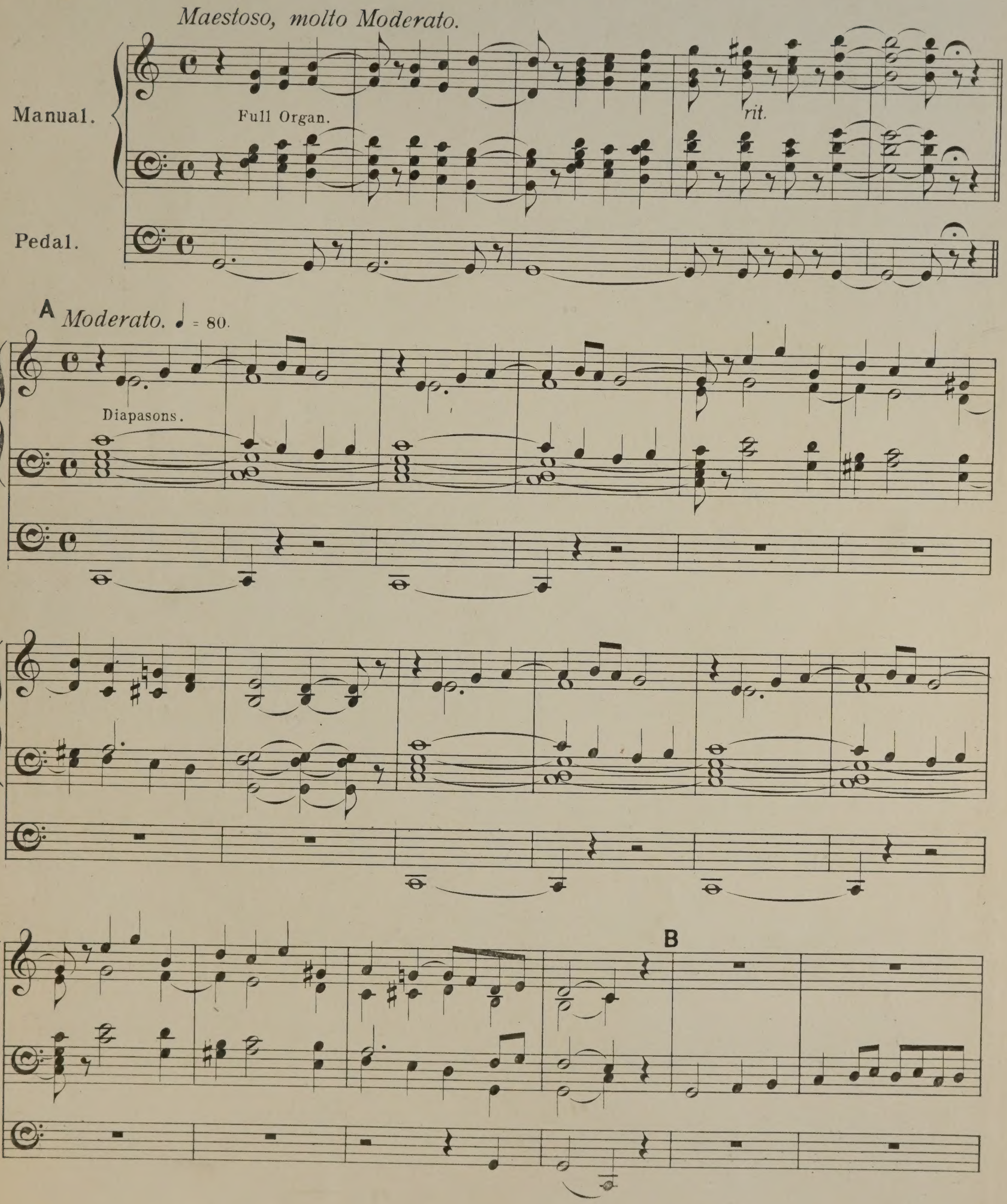
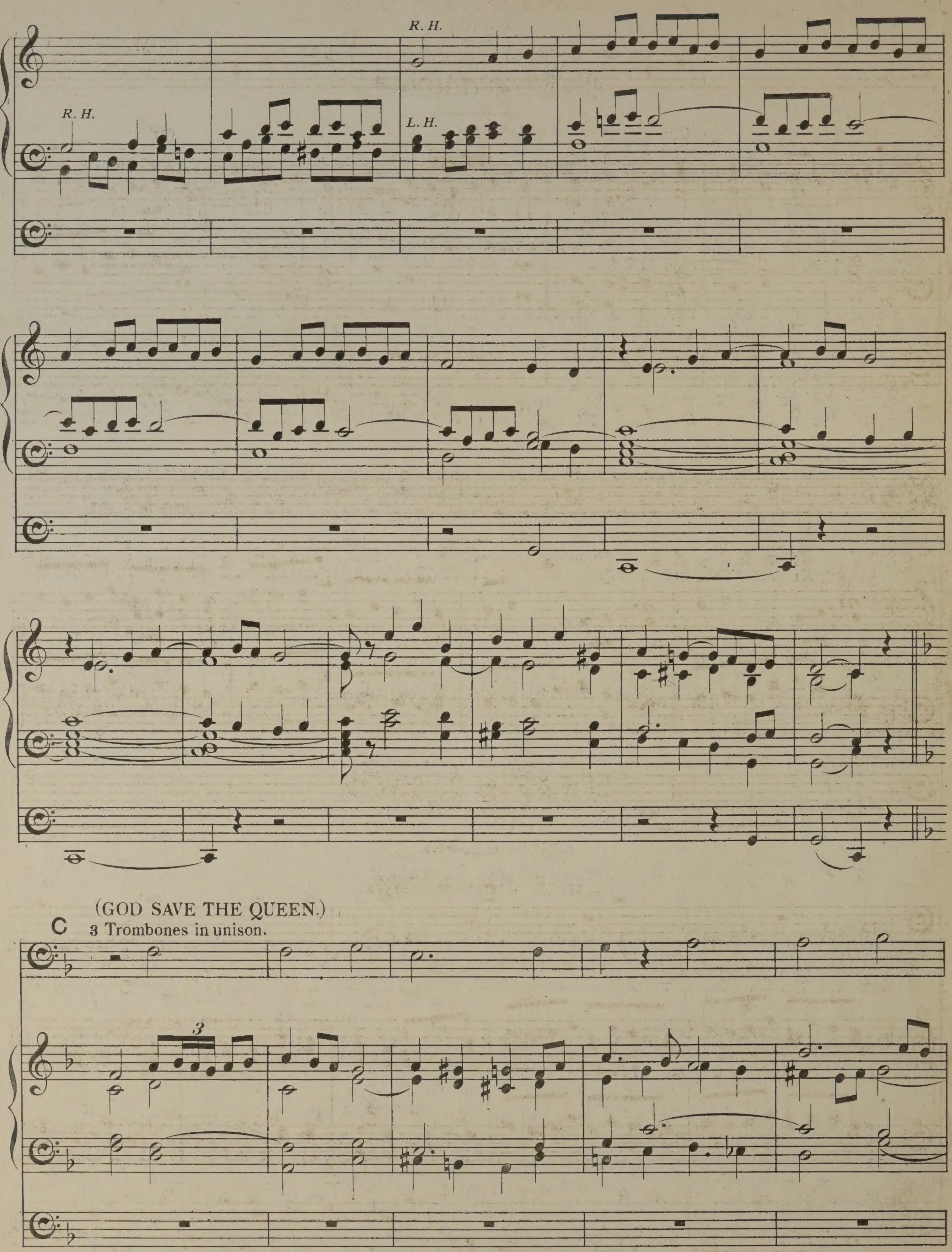
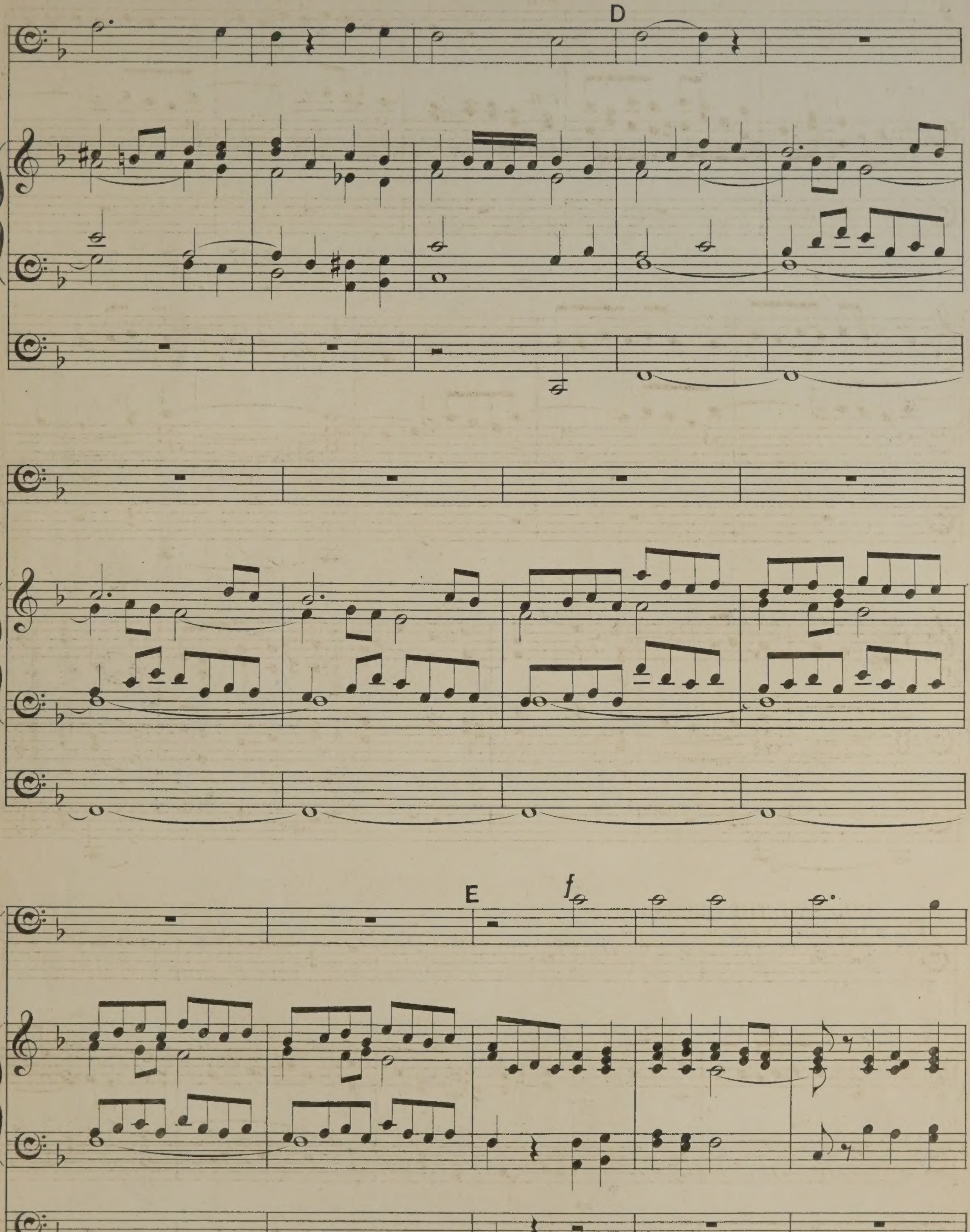
WEDDING MARCH.

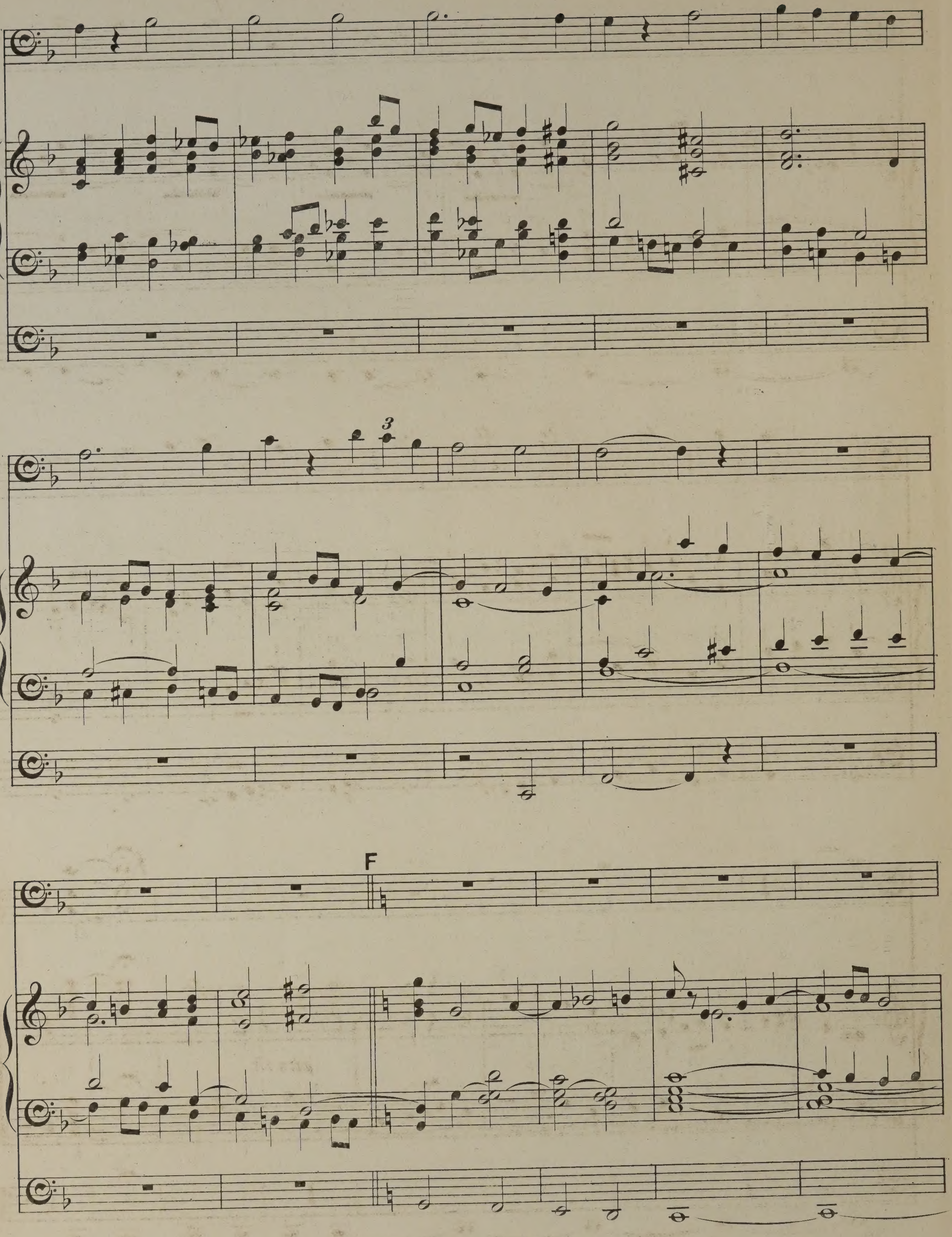
(Nº 1.)

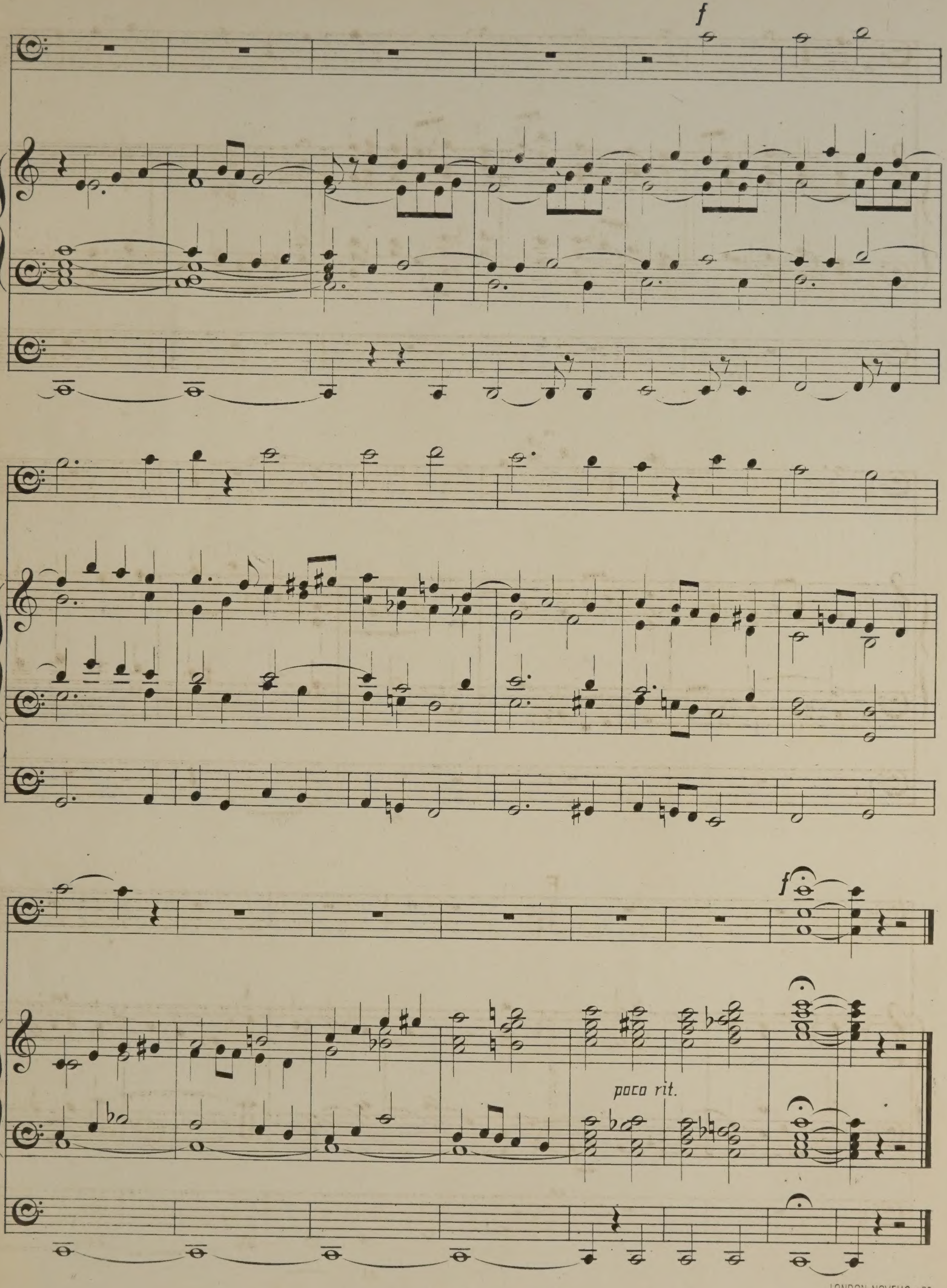
Charles Gounod.


Maestoso, molto Moderato.
Manual.
Full Organ.
rit.
Pedal.
A
Moderato. ♩ = 80.
Diapasons.
B


R. H.
R. H.
L. H.
C
(GOD SAVE THE QUEEN.)
3 Trombones in unison.
3


D
E
f


3
F



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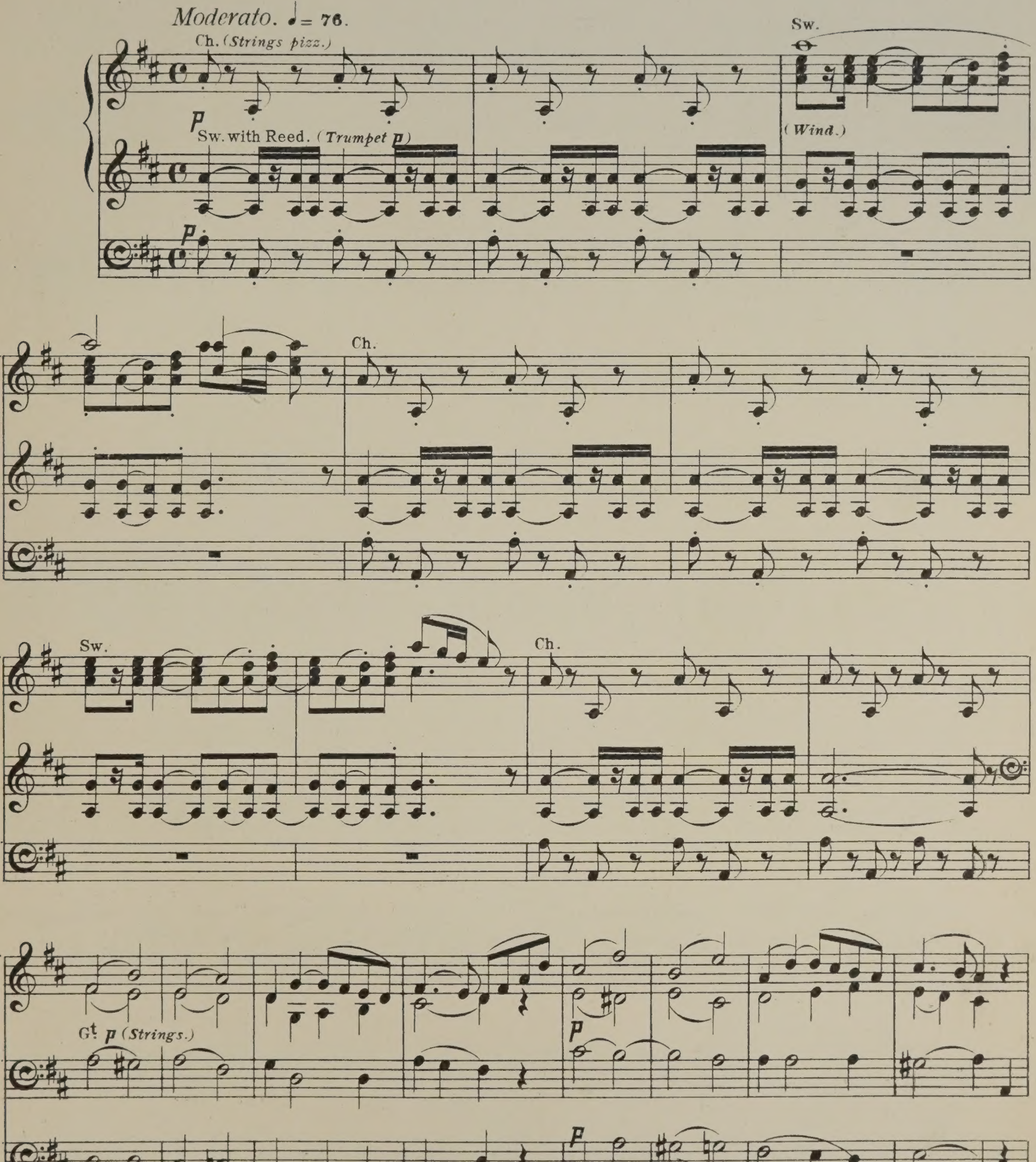
Prepare stops.
Sw. Diap. & Reed.
Gt. Small open Diap. & Claribella coupled to Sw.
Ch. soft 8 ft.
Ped. soft 16 ft. & 8 ft.

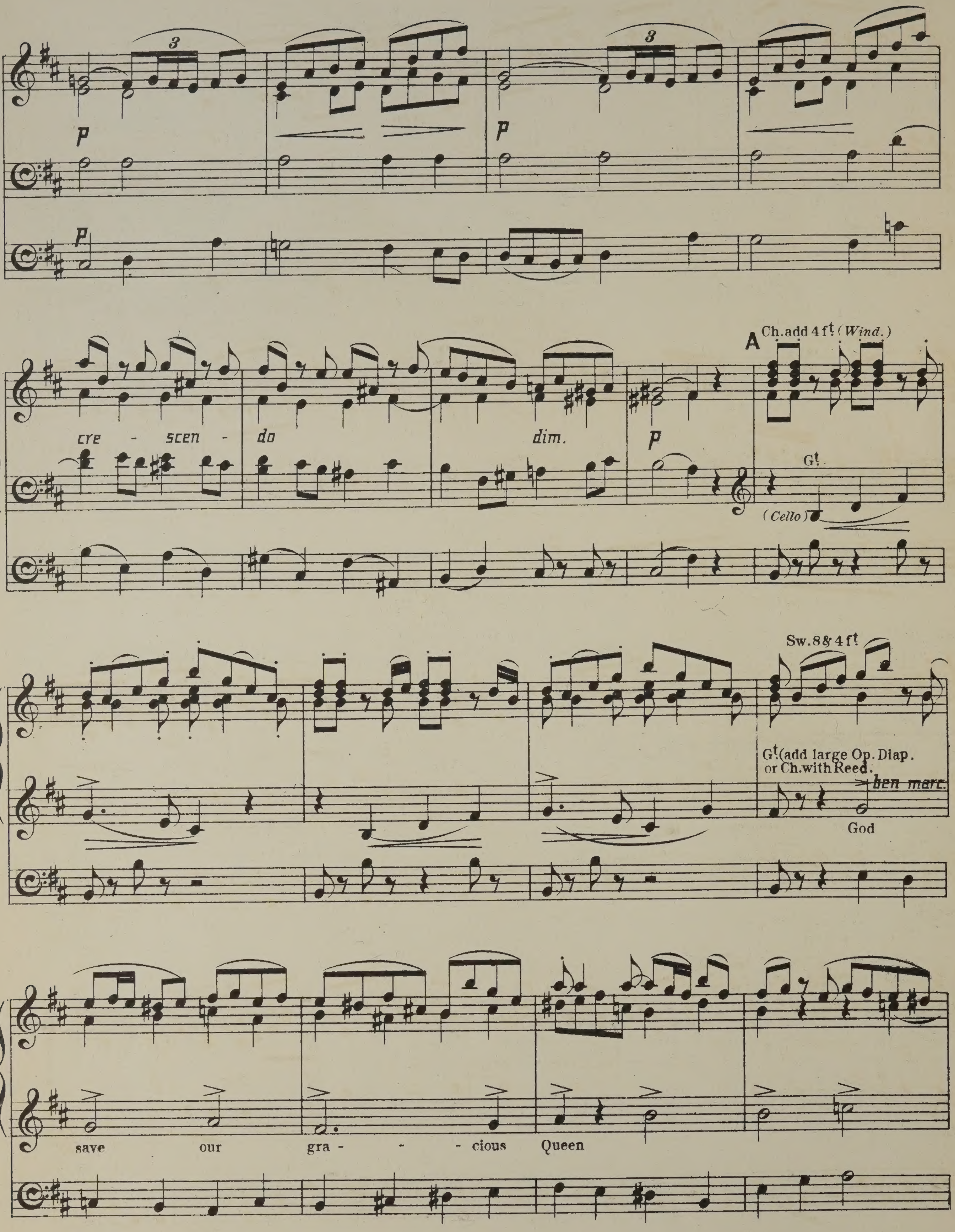
WEDDING MARCH.

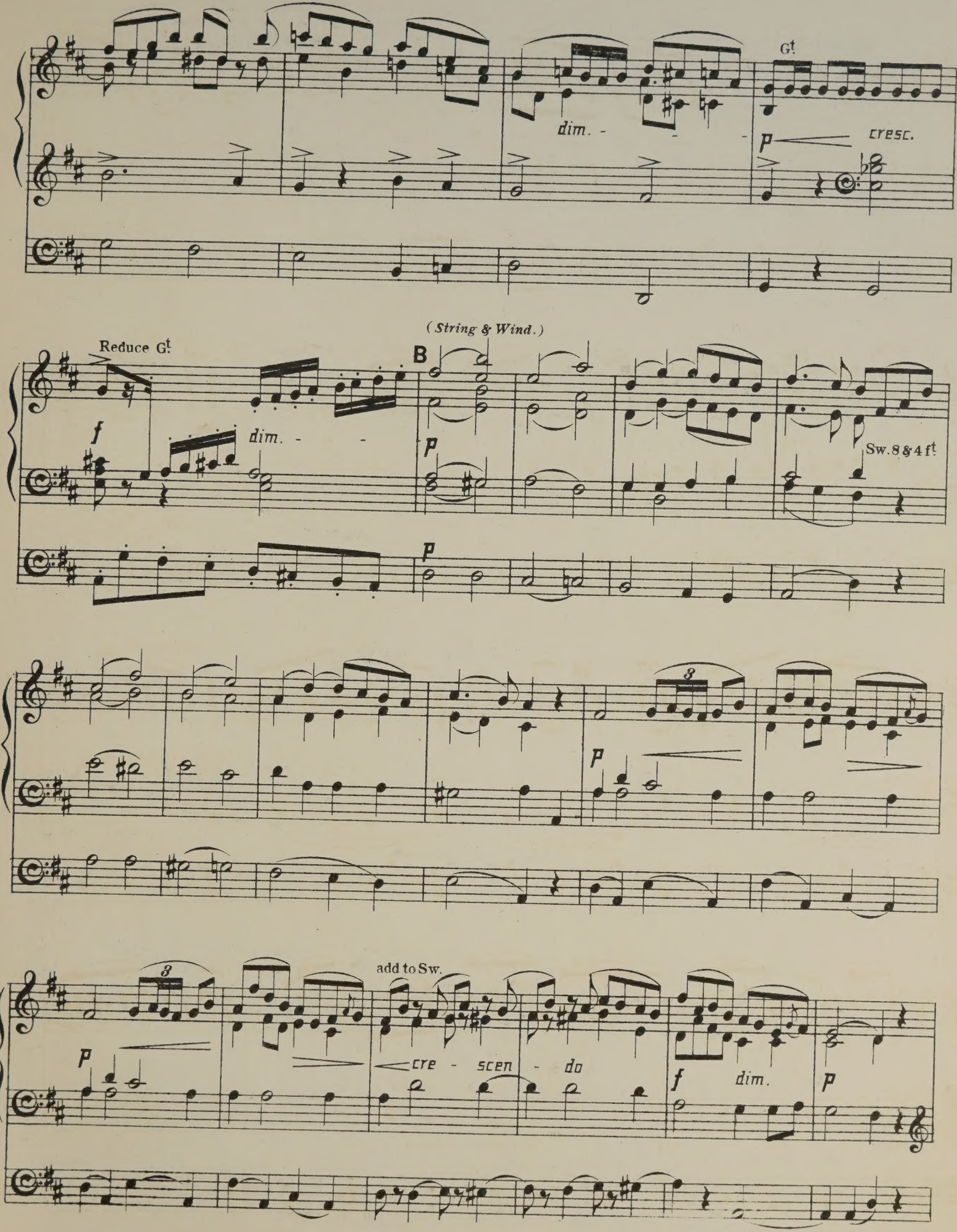
(No. 2.)

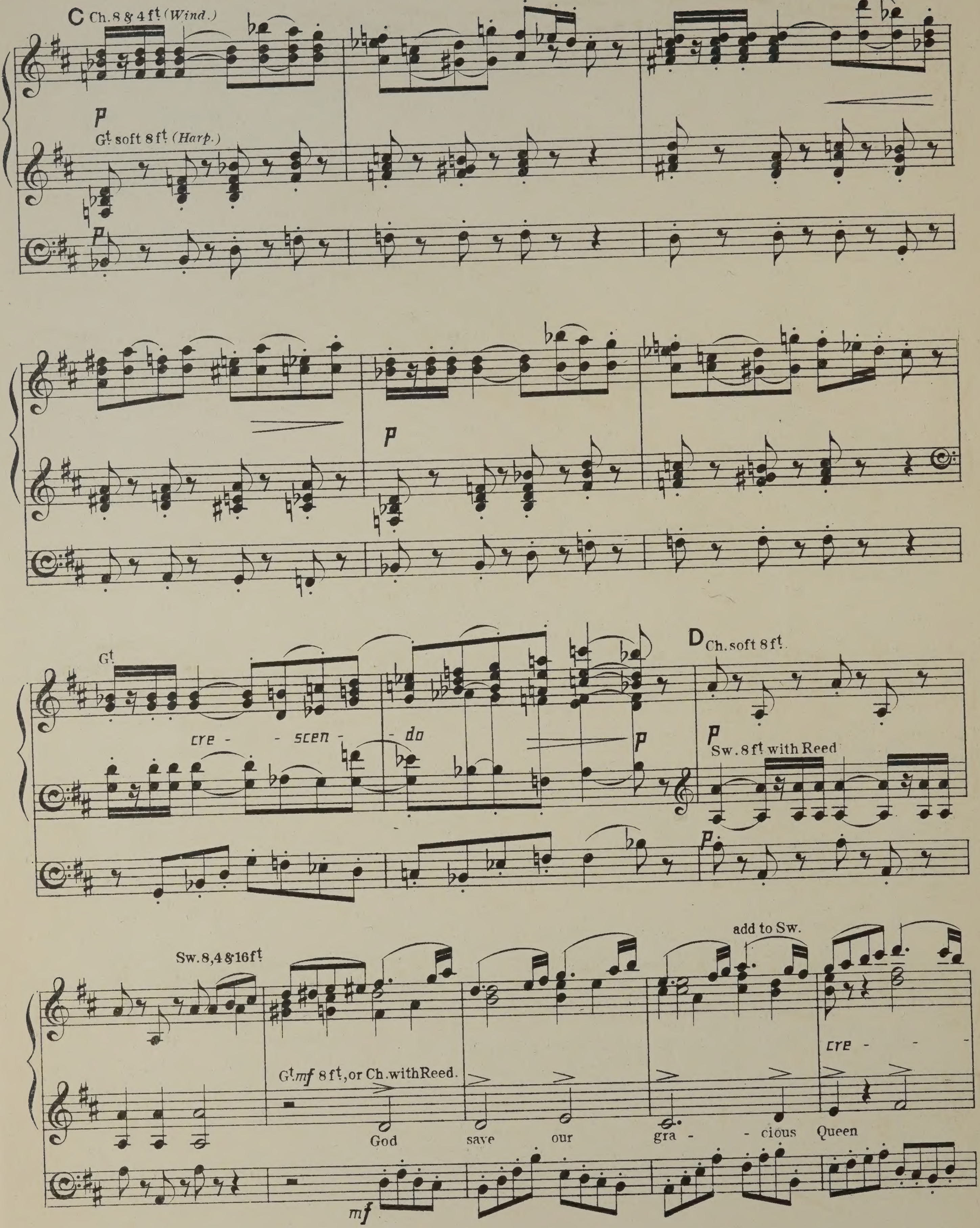
Arranged by
George C. Martin.

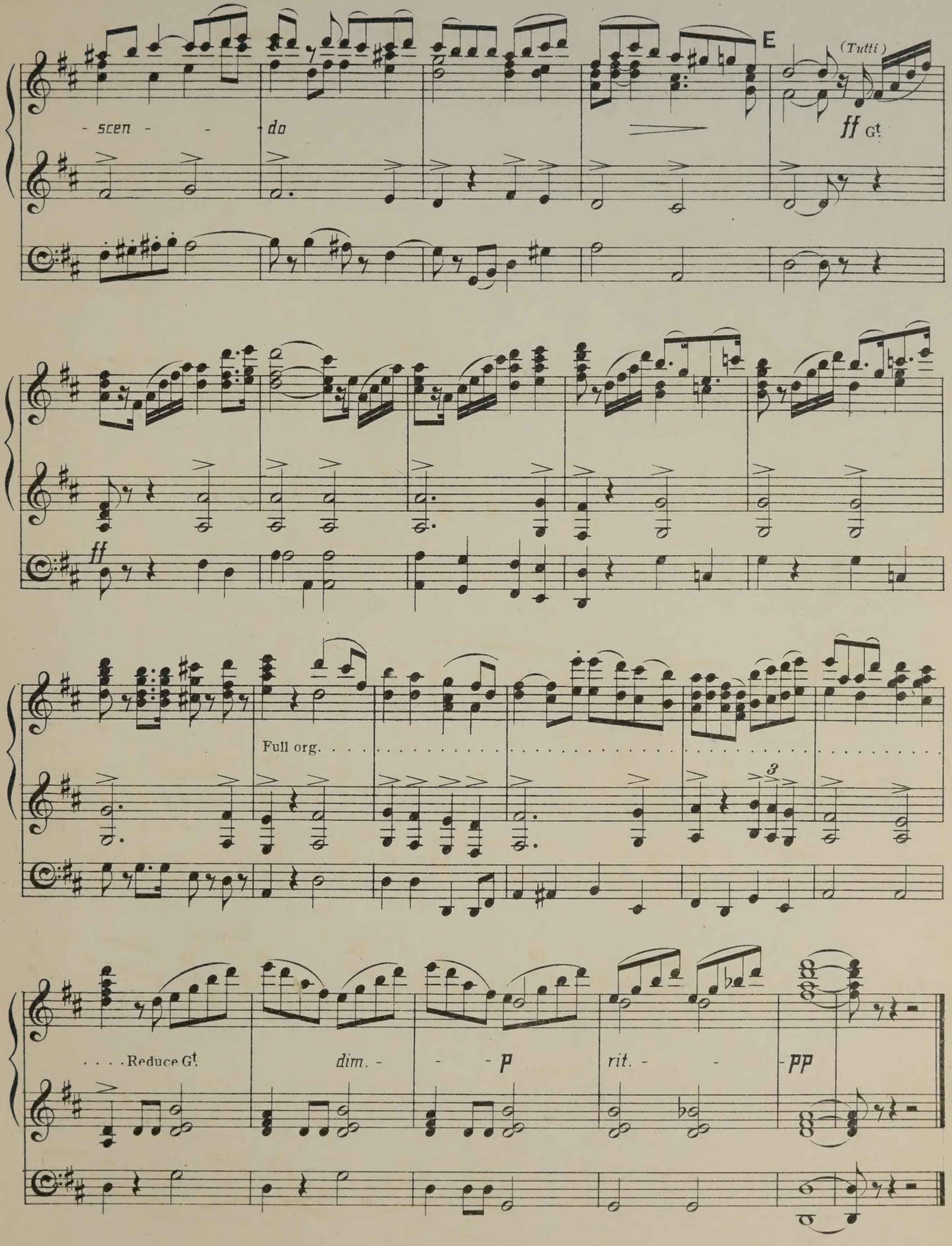
Charles Gounod.


Moderato. ♩= 76.
Ch. (Strings pizz.)
p
Sw. with Reed. (Trumpet p)
p
Sw.
(Wind.)
Ch.
Sw.
Ch.
Gt. p (Strings.)
p
p


3
p
p
3
p
cre - scen - do
dim.
p
A
Ch. add 4 ft. (Wind.)
Gt.
(Cello)
Sw. 8 & 4 ft.
Gt. (add large Op. Diap.
or Ch. with Reed.
ben marc.
God
save our gra - - cious Queen


Gt.
dim. - - -
p
cresc.
Reduce Gt.
f
dim. - -
(String & Wind.)
B
p
p
Sw. 8 & 4 ft.
p
p
add to Sw.
cre - scen - do
f
dim.
p
3
3


C Ch. 8 & 4 ft. (Wind.)
p
Gt. soft 8 ft. (Harp.)
p
p
Gt.
cre - scen - do
p
D Ch. soft 8 ft.
p
Sw. 8 ft. with Reed
Sw. 8, 4 & 16 ft.
add to Sw.
cre -
Gt. mf 8 ft., or Ch. with Reed.
God save our gra - cious Queen
mf


- scen - - do
E
(Tutti)
ff Gt.
ff
Full org.
3
. . . . Reduce Gt.
dim. - - - p
rit. - - - pp

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BY

HENRY SMART

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9.	Do. Do. „ 5 and 6	1	6
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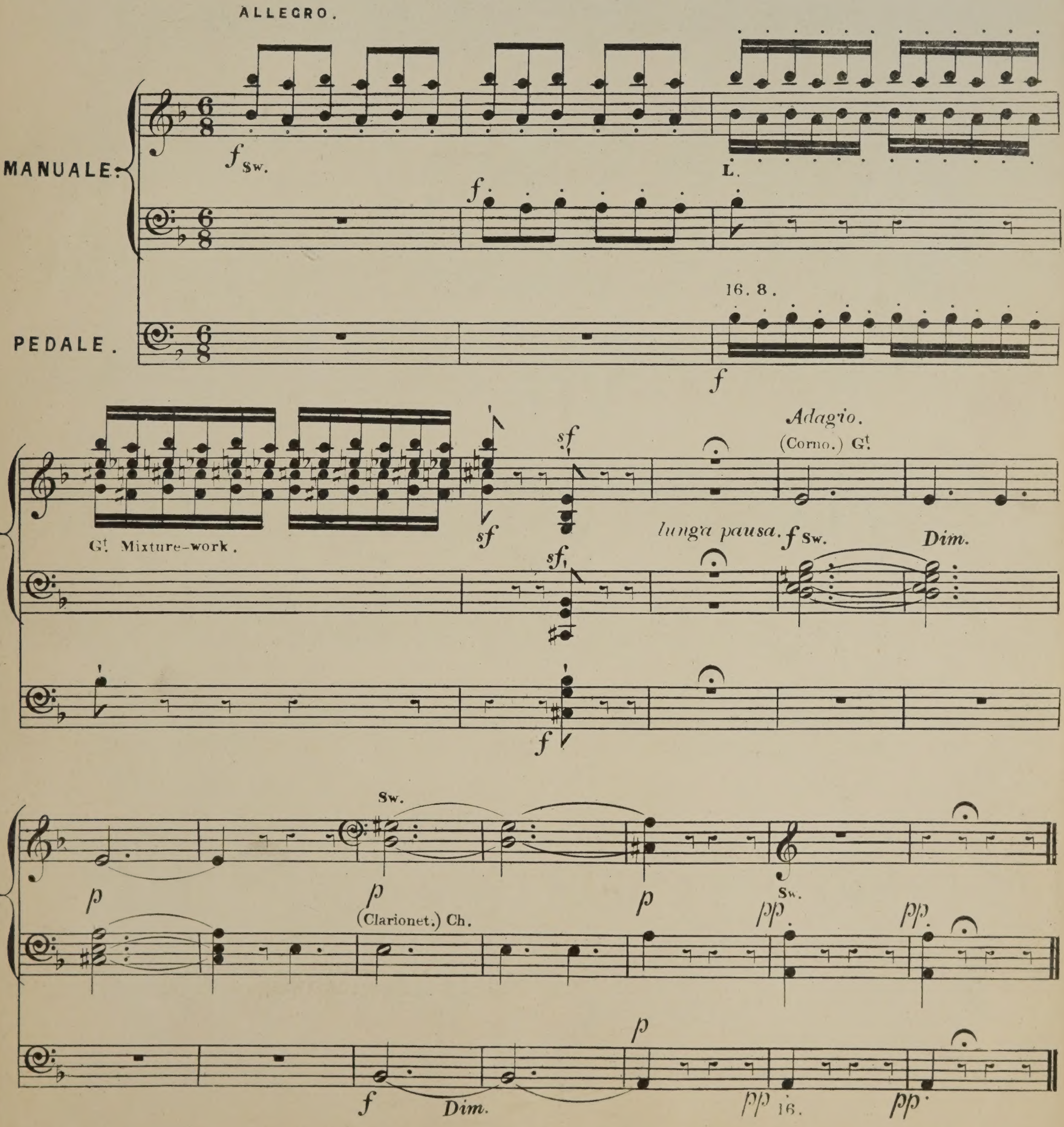
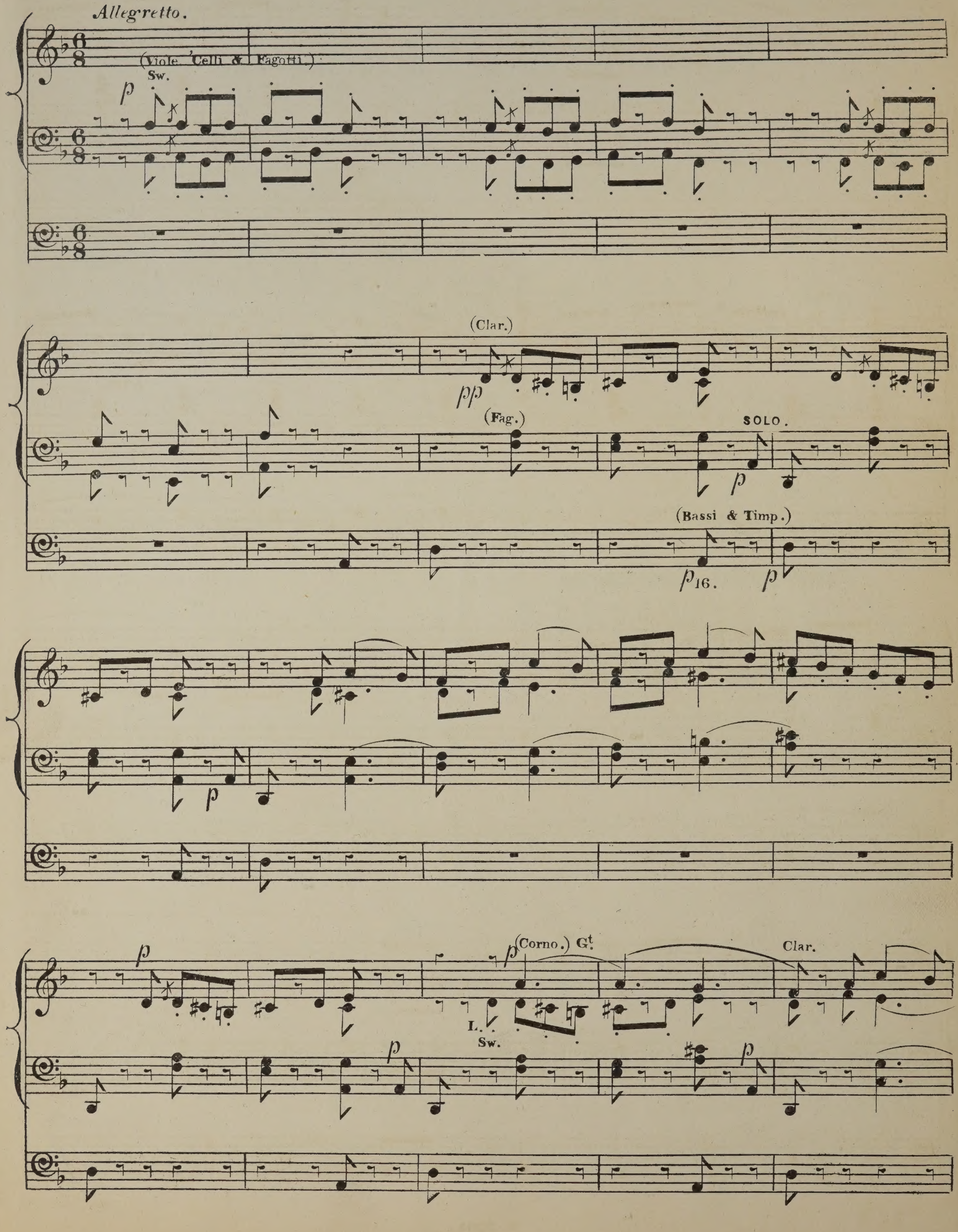
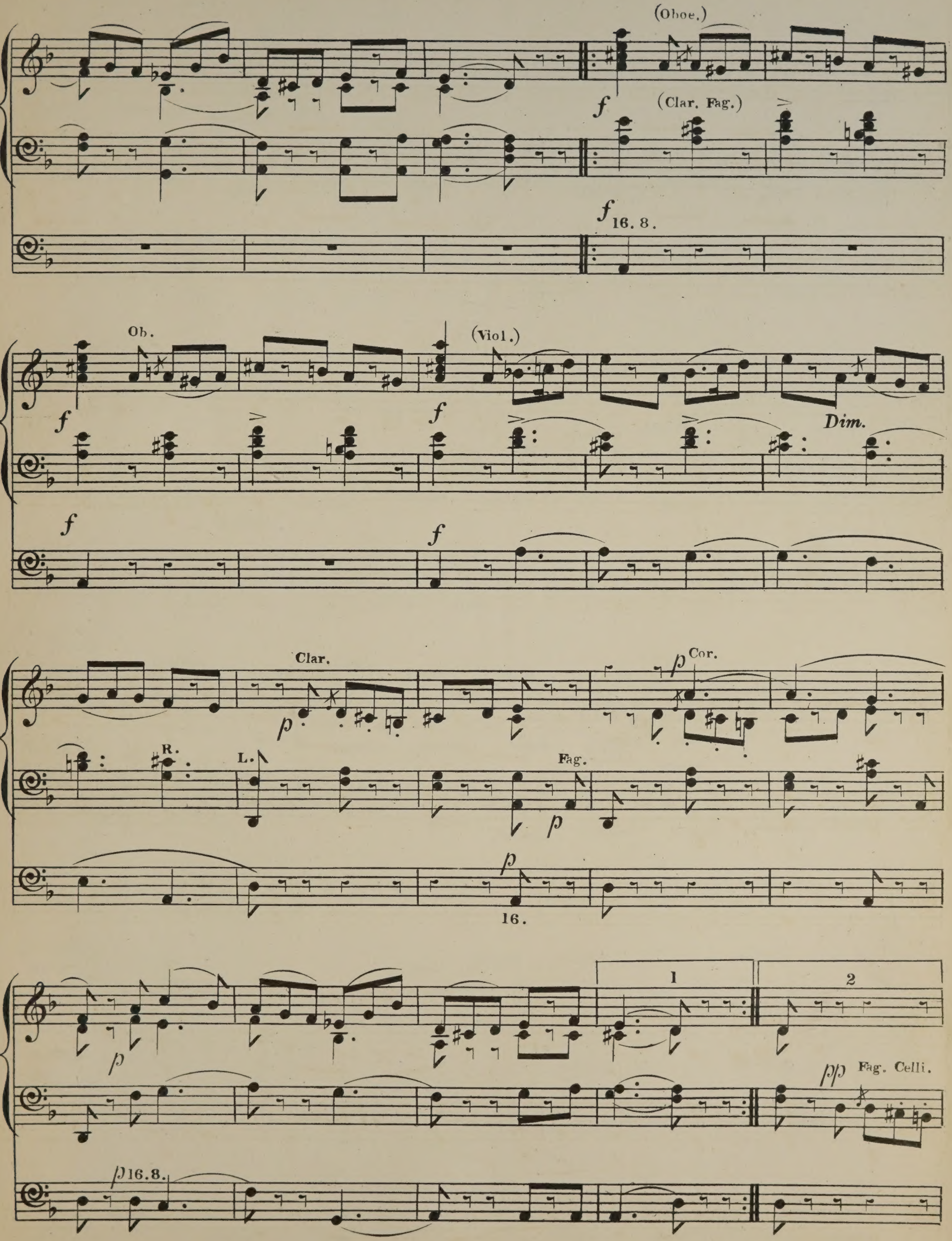
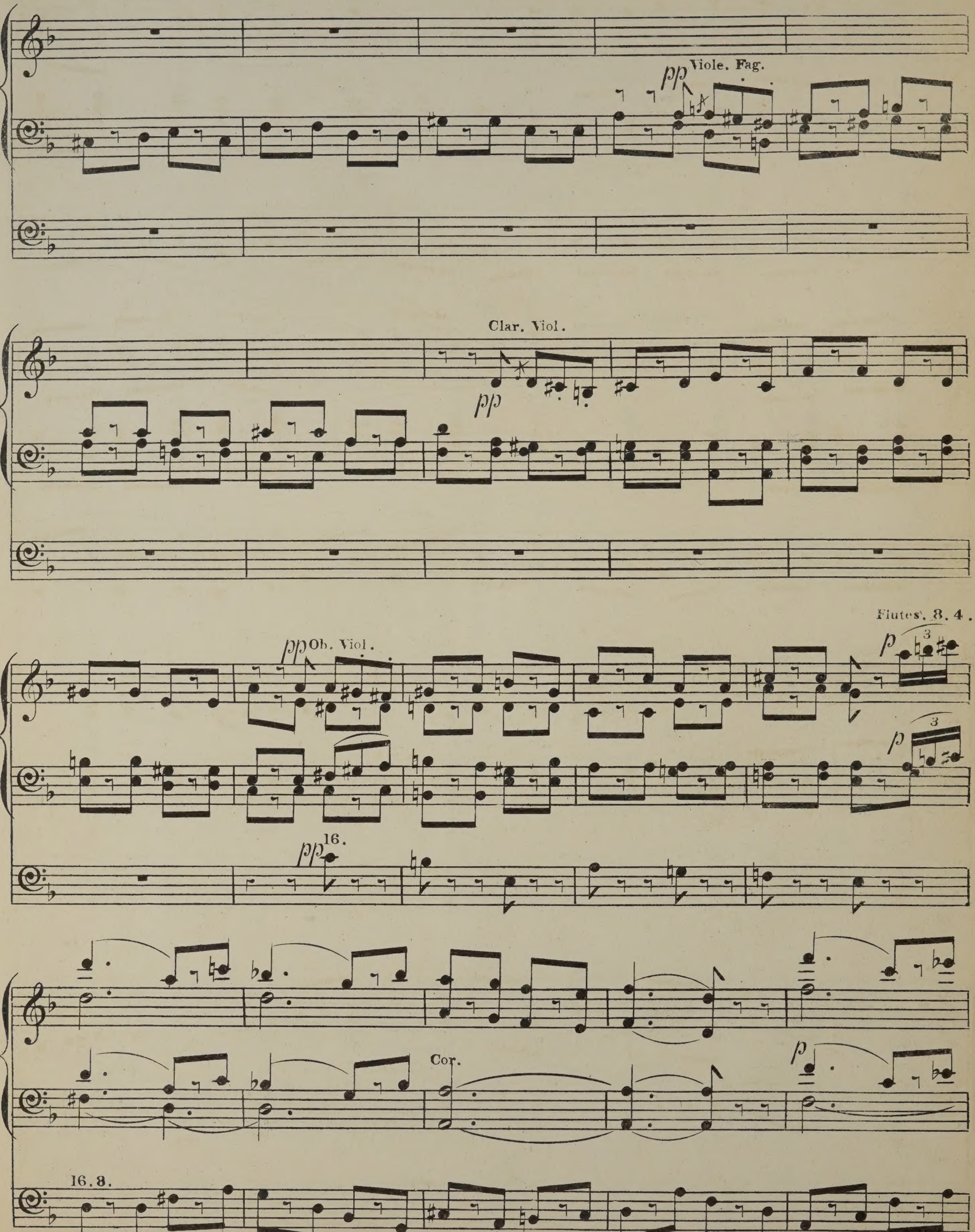
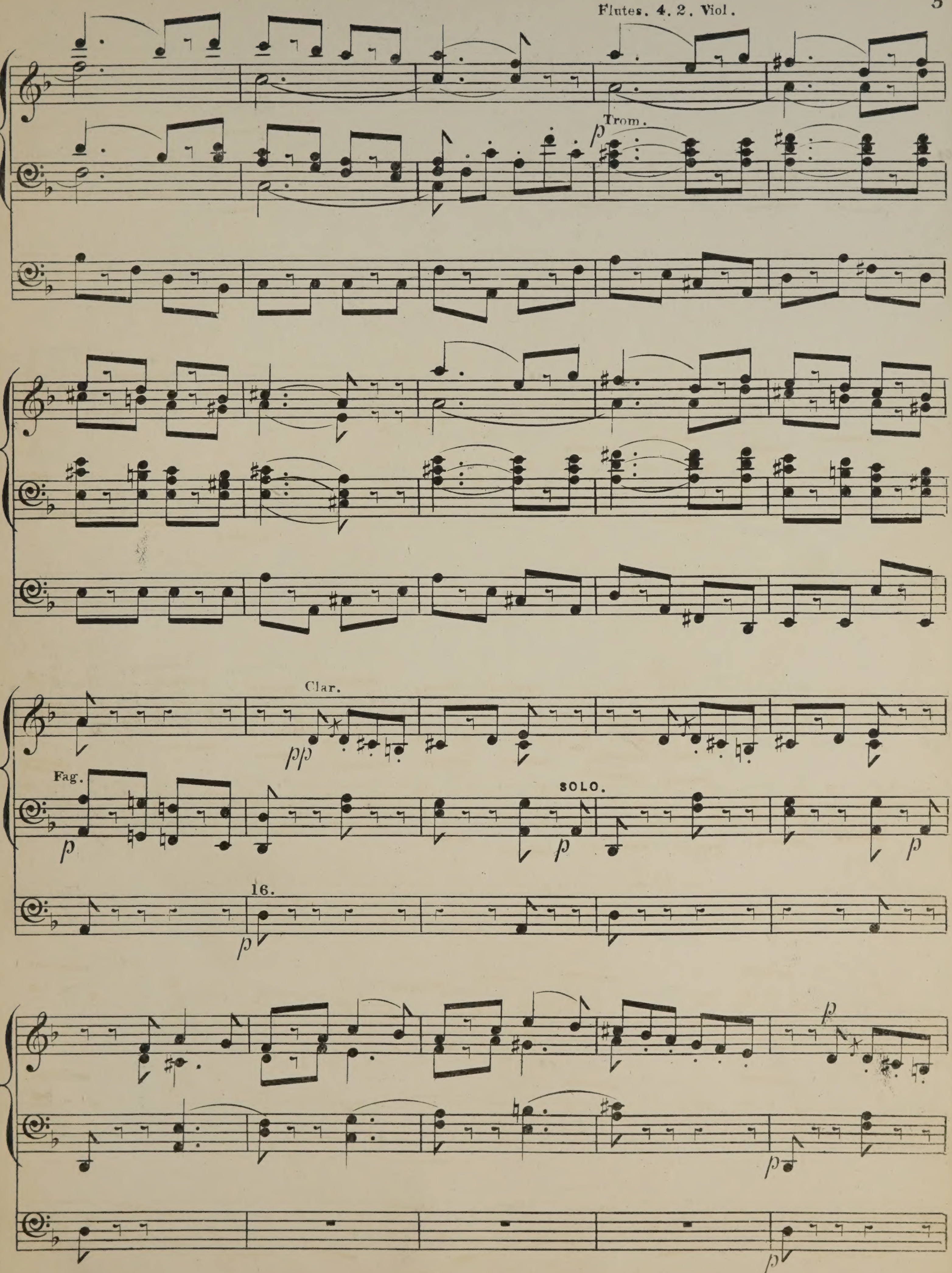
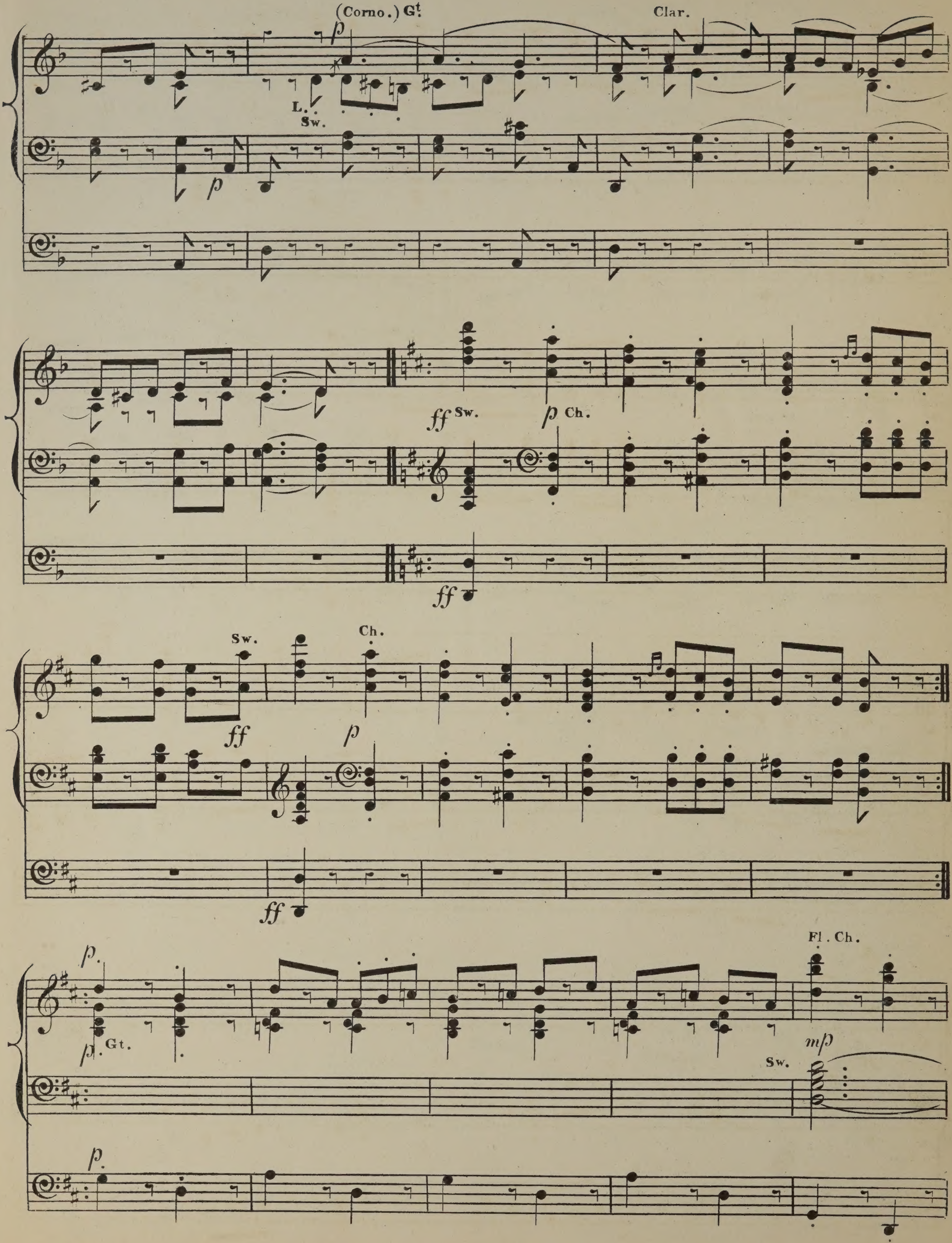

ALLEGRO.
MANUALE.
PEDALE.
f Sw.
f
L.
16. 8.
f
Gt. Mixture-work.
sf
sf
sf
f
lunga pausa.
Adagio.
(Corno.) Gt.
f Sw.
Dim.
Sw.
p
p
p
(Clarionet.) Ch.
Sw.
pp.
pp.
p
f
Dim.
pp 16.
pp.

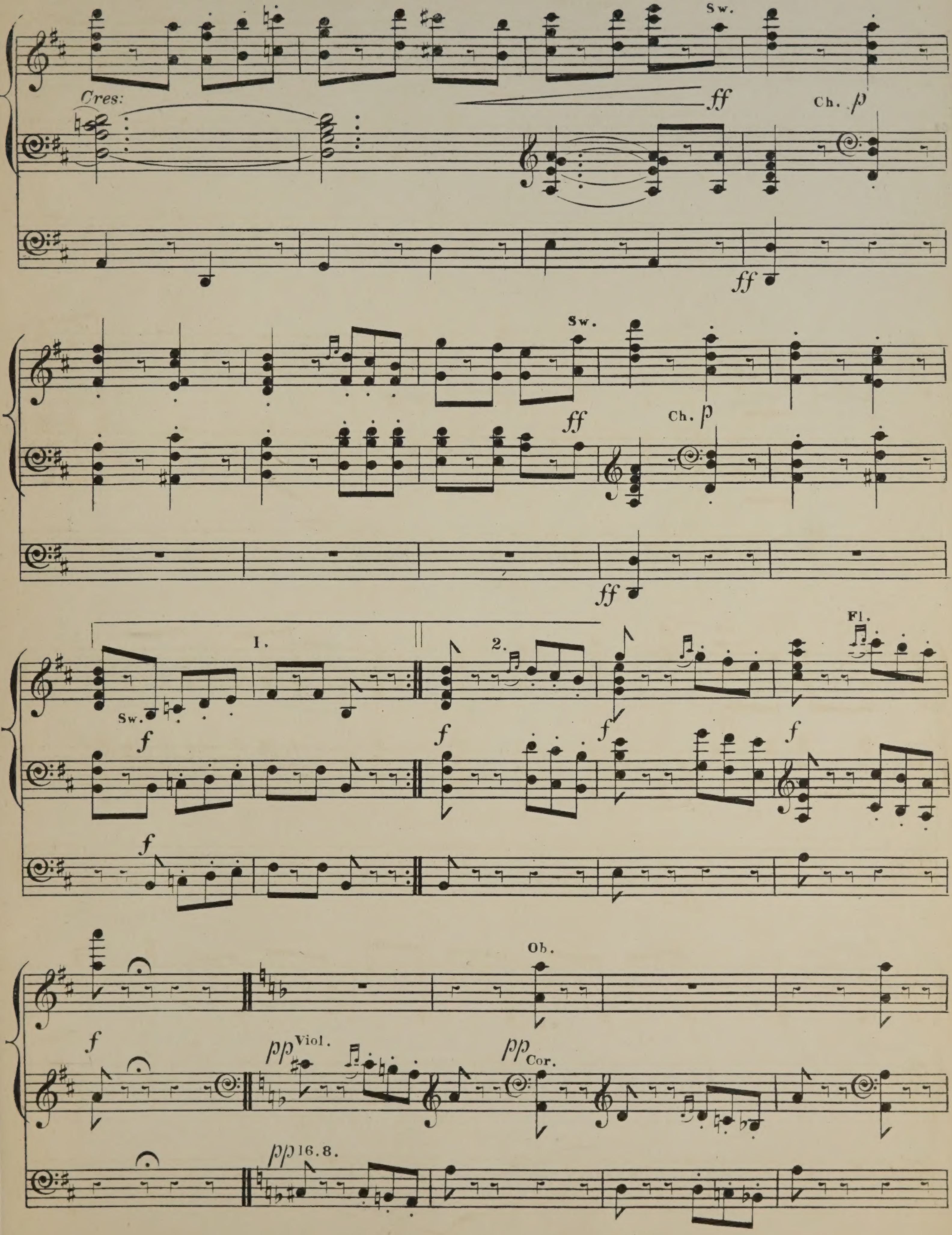

Allegretto.
(Viole, 'Celli & Fagotti.)
Sw.
p
(Clar.)
pp
(Fag.)
SOLO.
(Bassi & Timp.)
p 16.
p
p
p
p
(Corno.) Gt.
Clar.
L.
Sw.
p
p

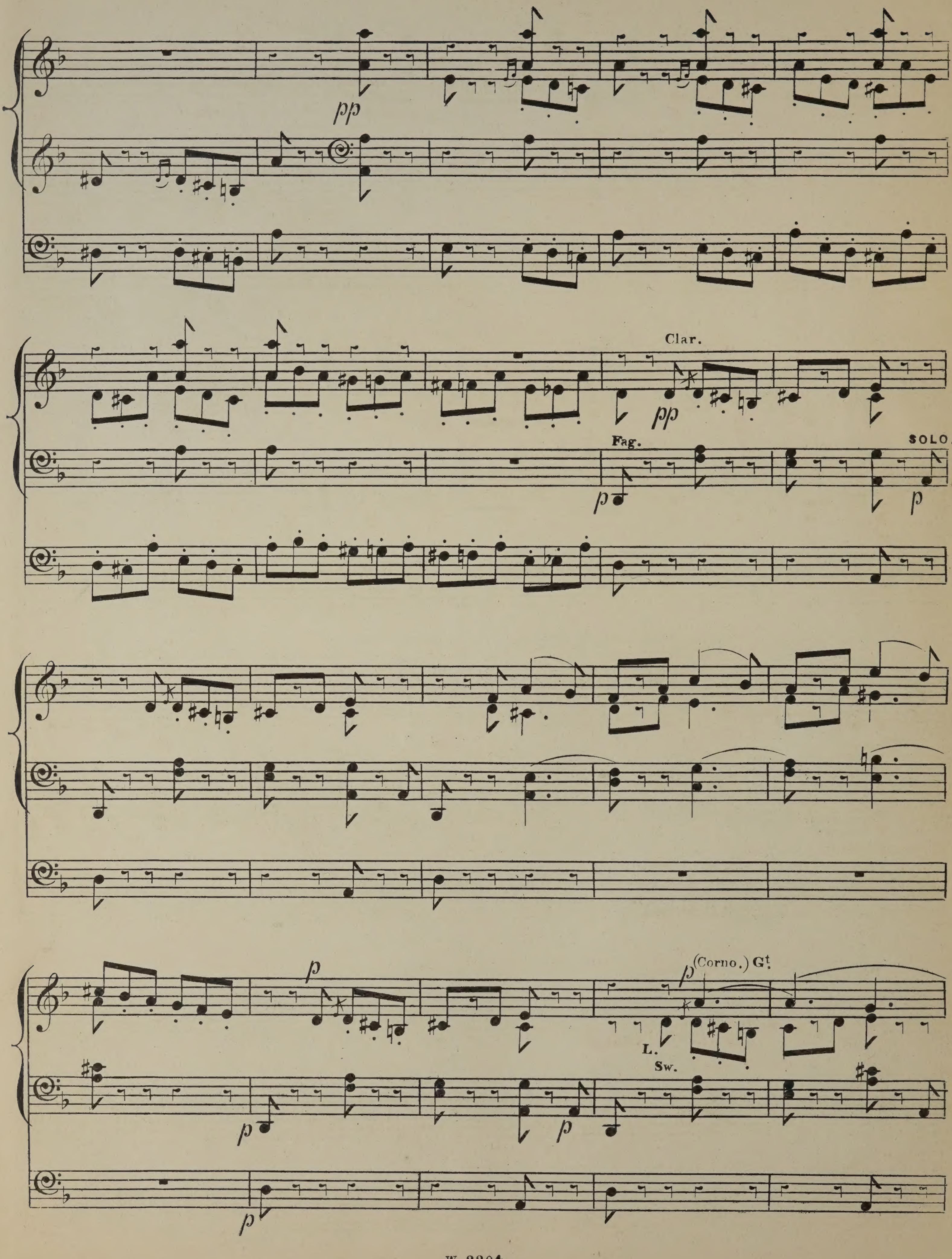

(Oboe.)
f
(Clar. Fag.)
f 16. 8.
Ob.
f
(Viol.)
f
Dim.
f
f
Clar.
p
R.
L.
Fag.
p
Cor.
p
p
16.
p
1
2
pp
Fag. Celli.
p 16.8.

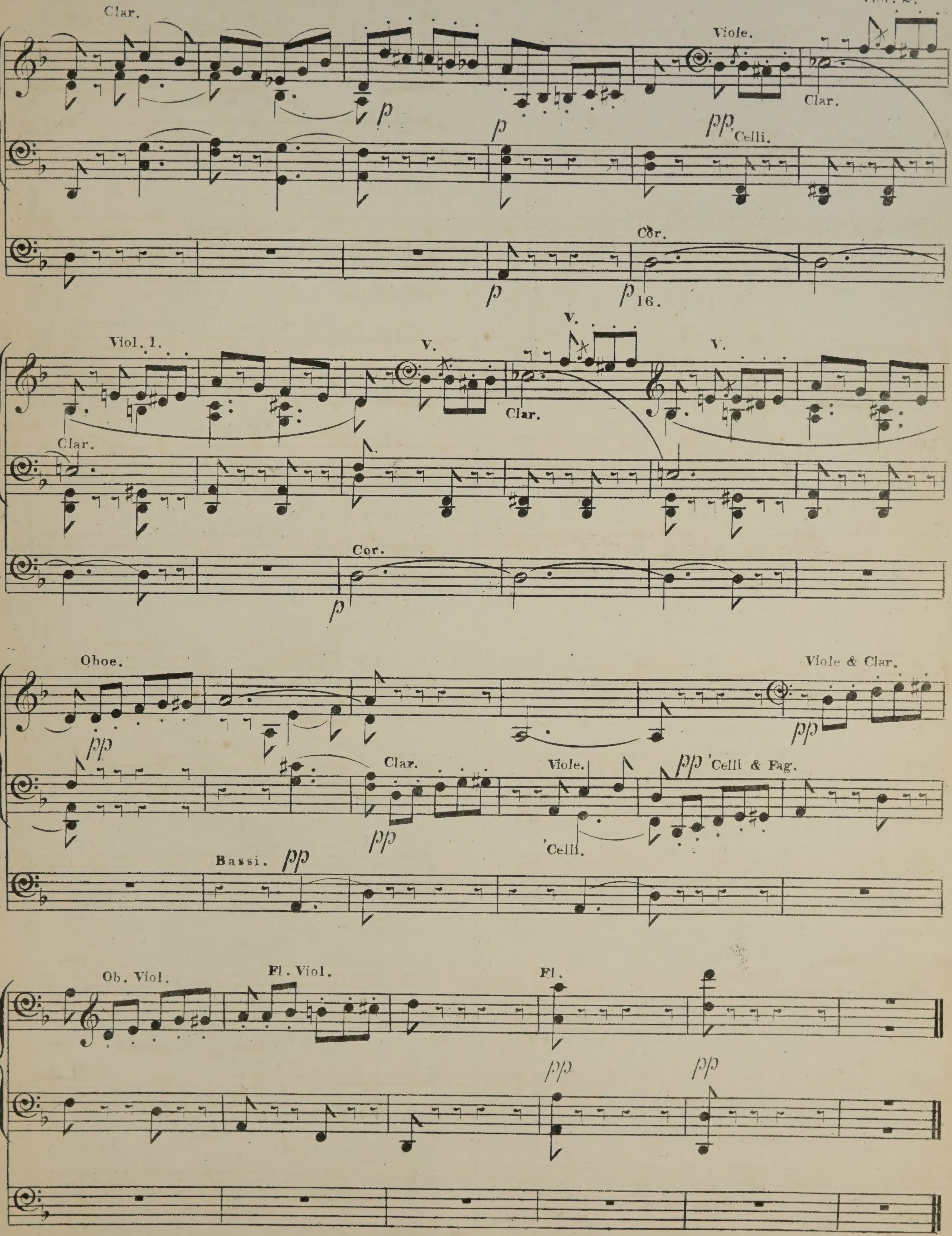

pp
Viole. Fag.
Clar. Viol.
pp
Flutes. 8. 4.
pp
Ob. Viol.
p
3
p
3
pp
16.
Cor.
p
16. 8.


Flutes. 4. 2. Viol.
p
Trom.
Clar.
pp
Fag.
p
SOLO.
p
16.
p
p
p
p
p


(Corno.) Gt.
p
Clar.
L.
Sw.
p
ff Sw.
p Ch.
ff
Sw.
Ch.
ff
p
ff
p.
p. Gt.
p.
Fl. Ch.
mp
Sw.


Cres:
ff
Sw.
Ch. p
ff
Sw.
ff
Ch. p
ff
1.
2.
Sw.
f
f
f
f
f
Fl.
f
Ob.
pp Viol.
pp Cor.
pp 16.8.


pp
Clar.
pp
Fag.
p
SOLO.
p
p
p
p
(Corno.) Gt.
L.
Sw.
p
p


Clar.
Viole.
Viol. 2.
Clar.
p
p
pp
Celli.
Cor.
p
p 16.
Viol. 1.
V.
V.
V.
Clar.
Clar.
Cor.
p
Oboe.
pp
Viole & Clar.
pp
Clar.
Viole.
pp
Celli & Fag.
pp
Celli.
Bassi.
pp
Ob. Viol.
Fl. Viol.
Fl.
pp
pp

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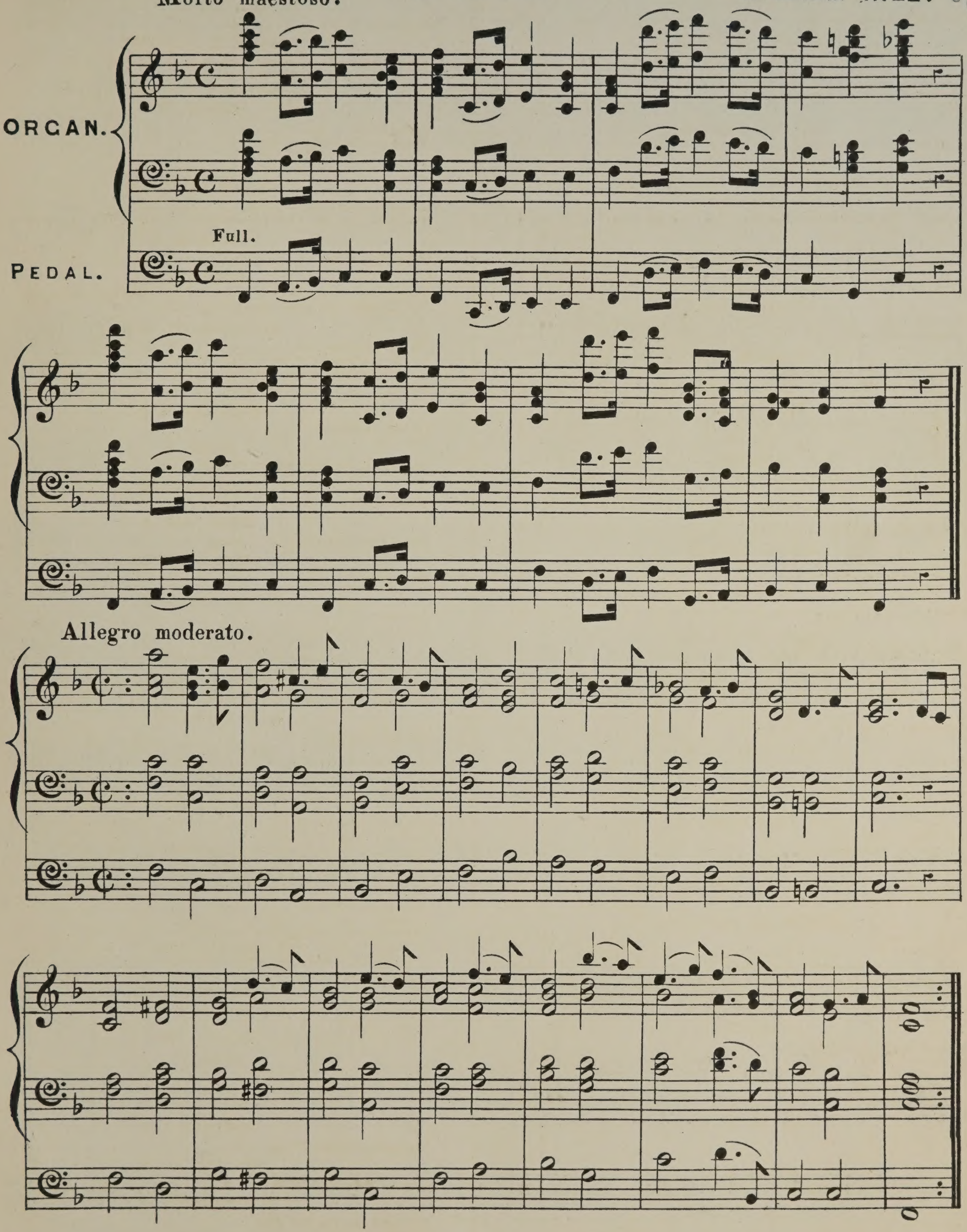
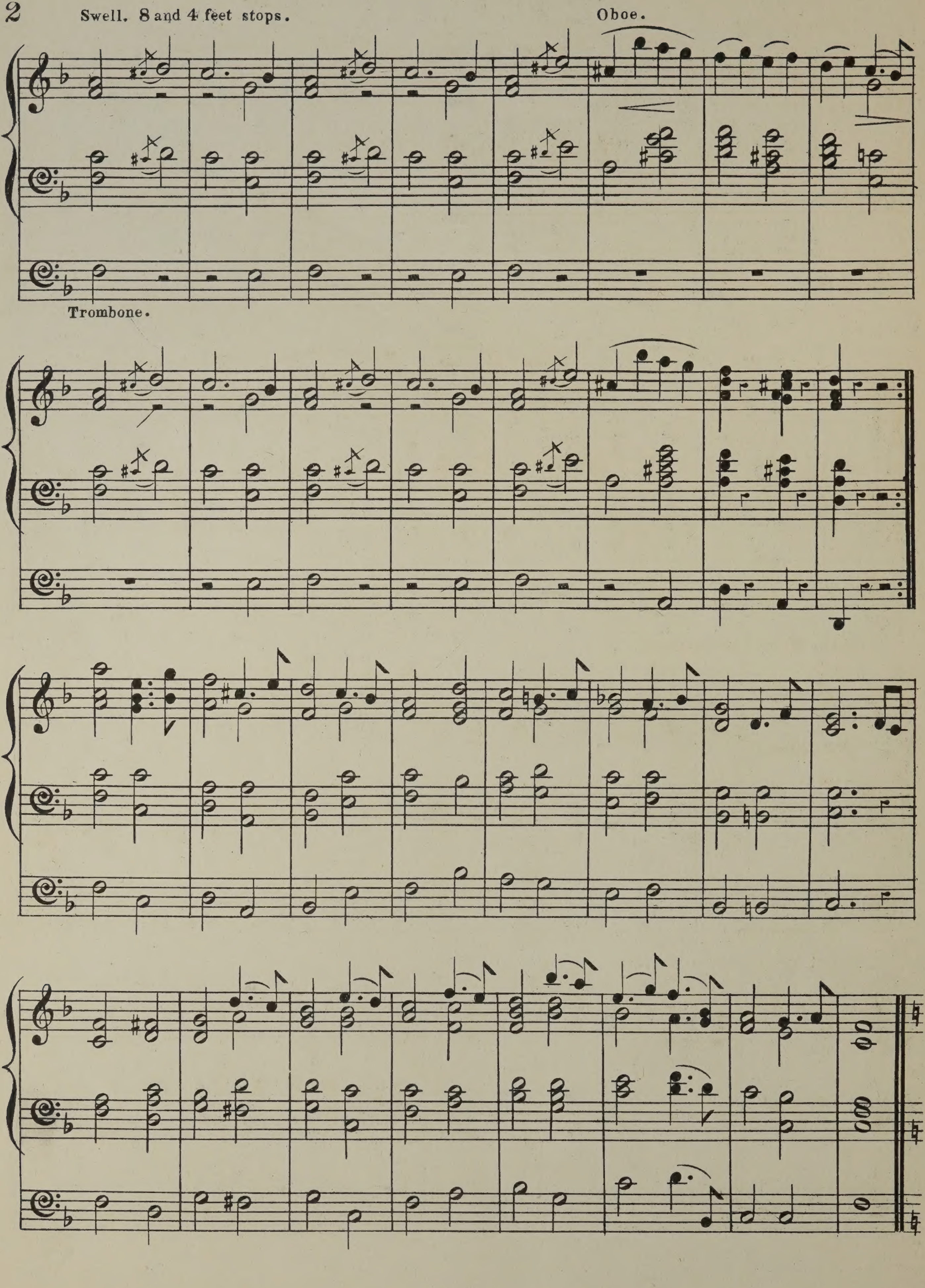
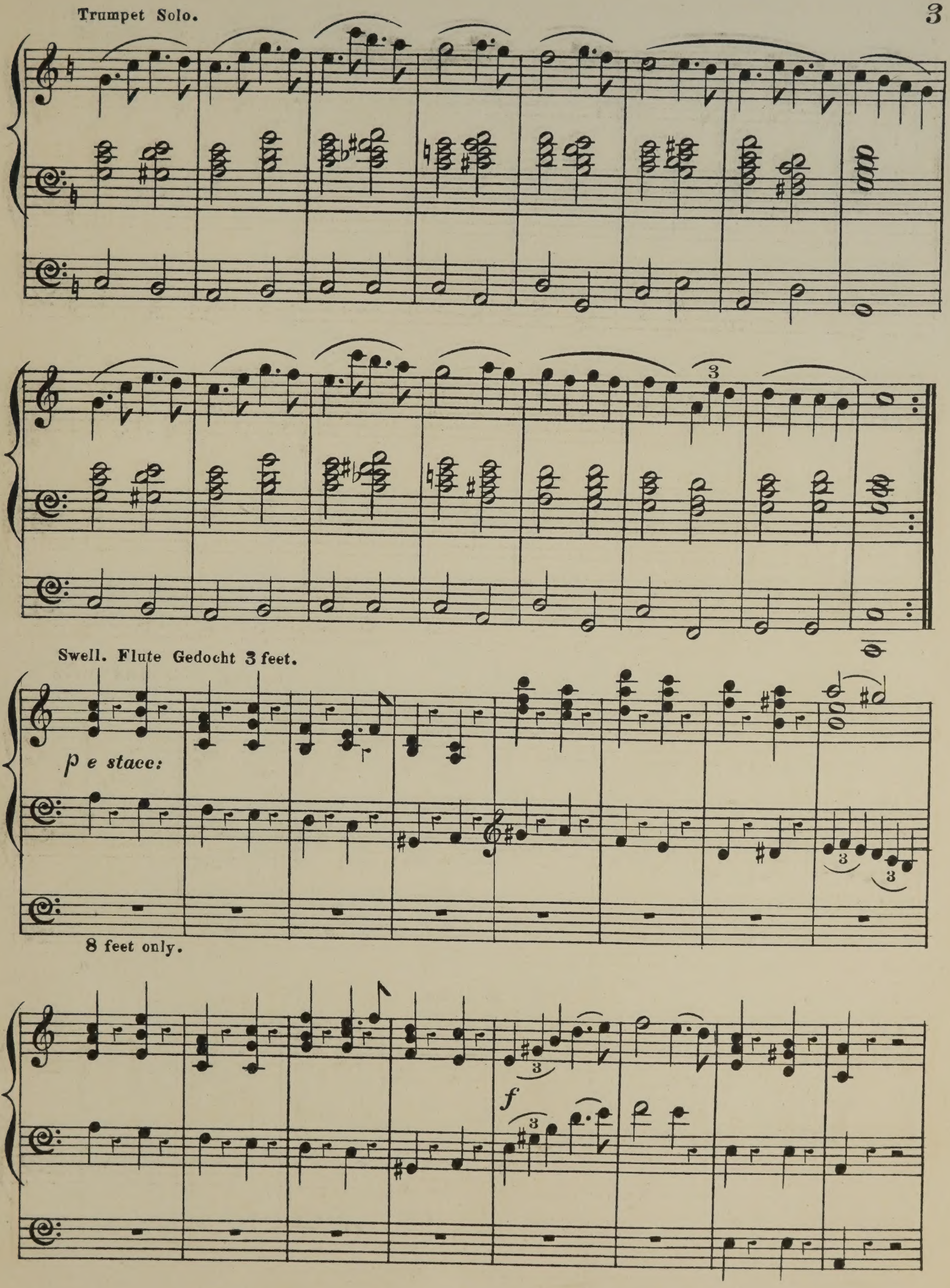
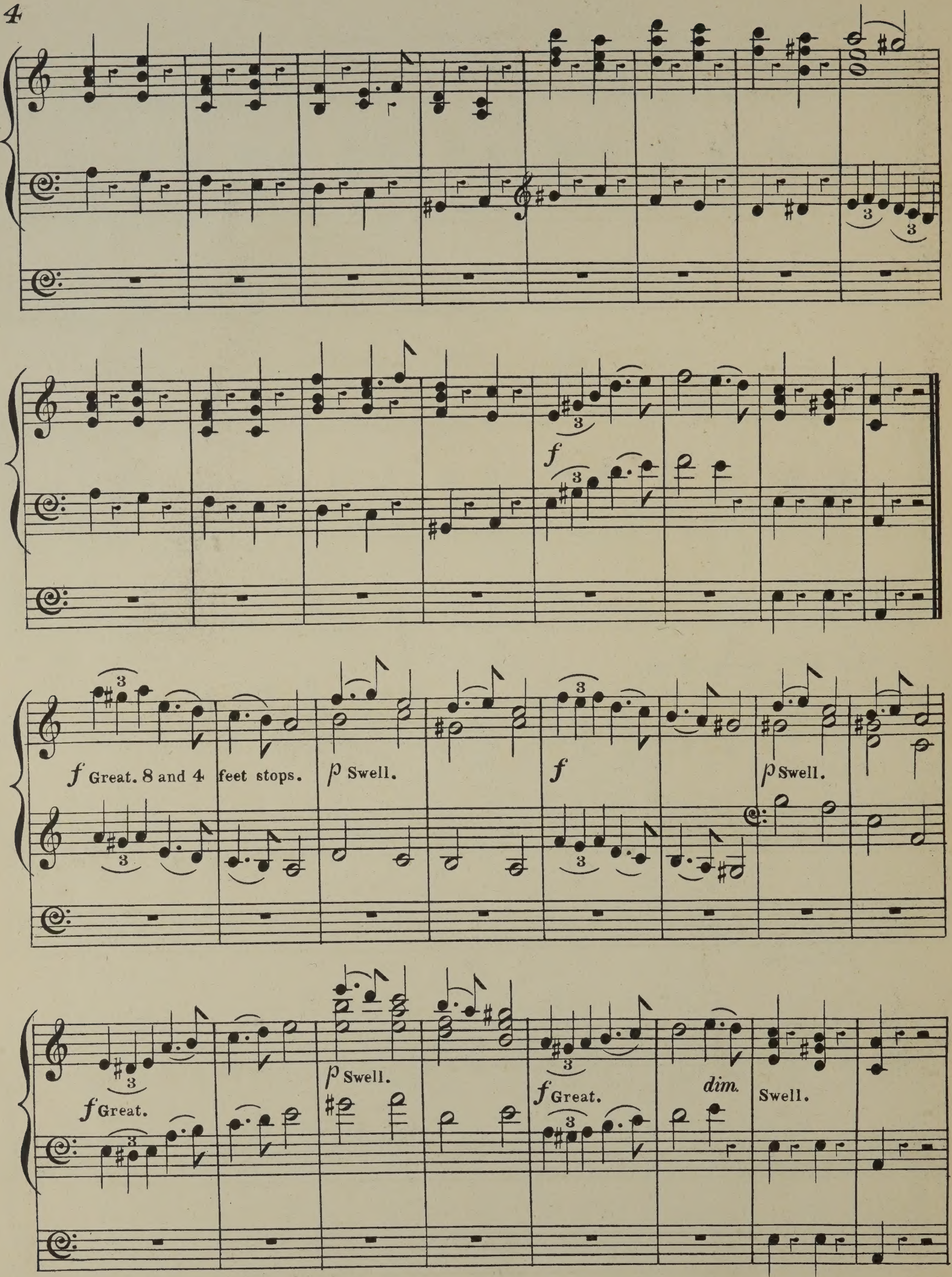
WILLIAM HILL. op 14.

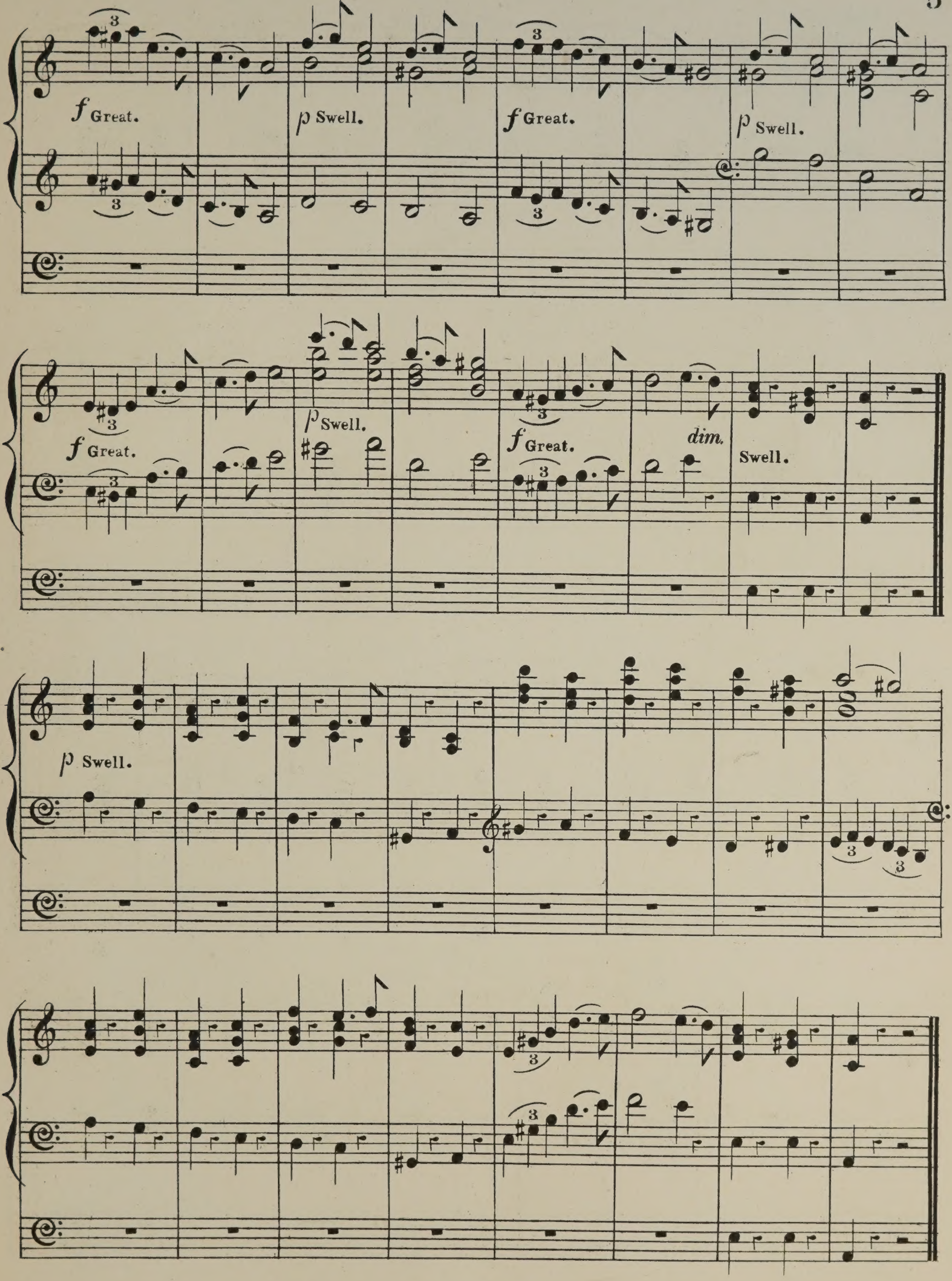
Molto maestoso.


ORGAN.
PEDAL.
Full.
Allegro moderato.

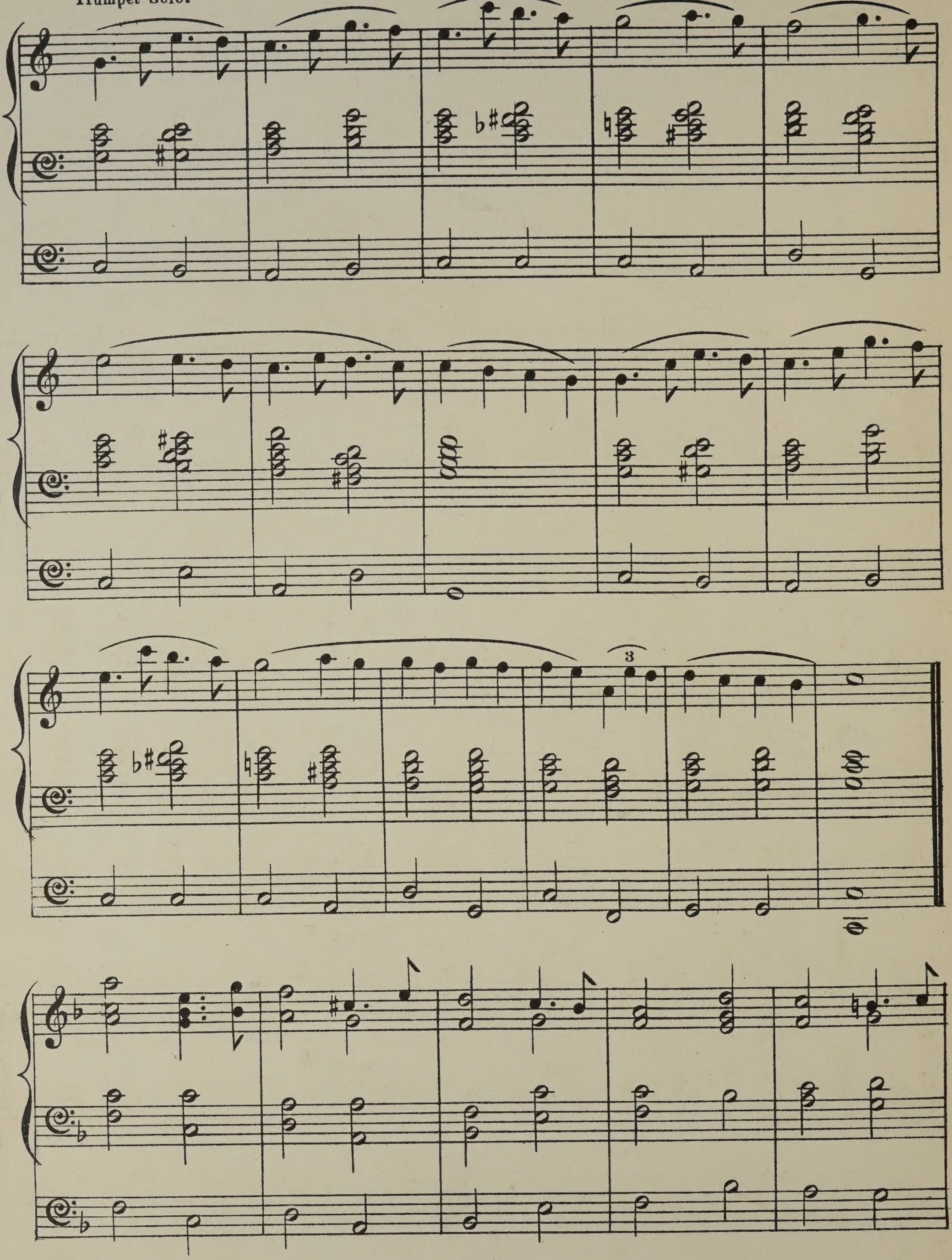

Swell. 8 and 4 feet stops.
Oboe.
Trombone.

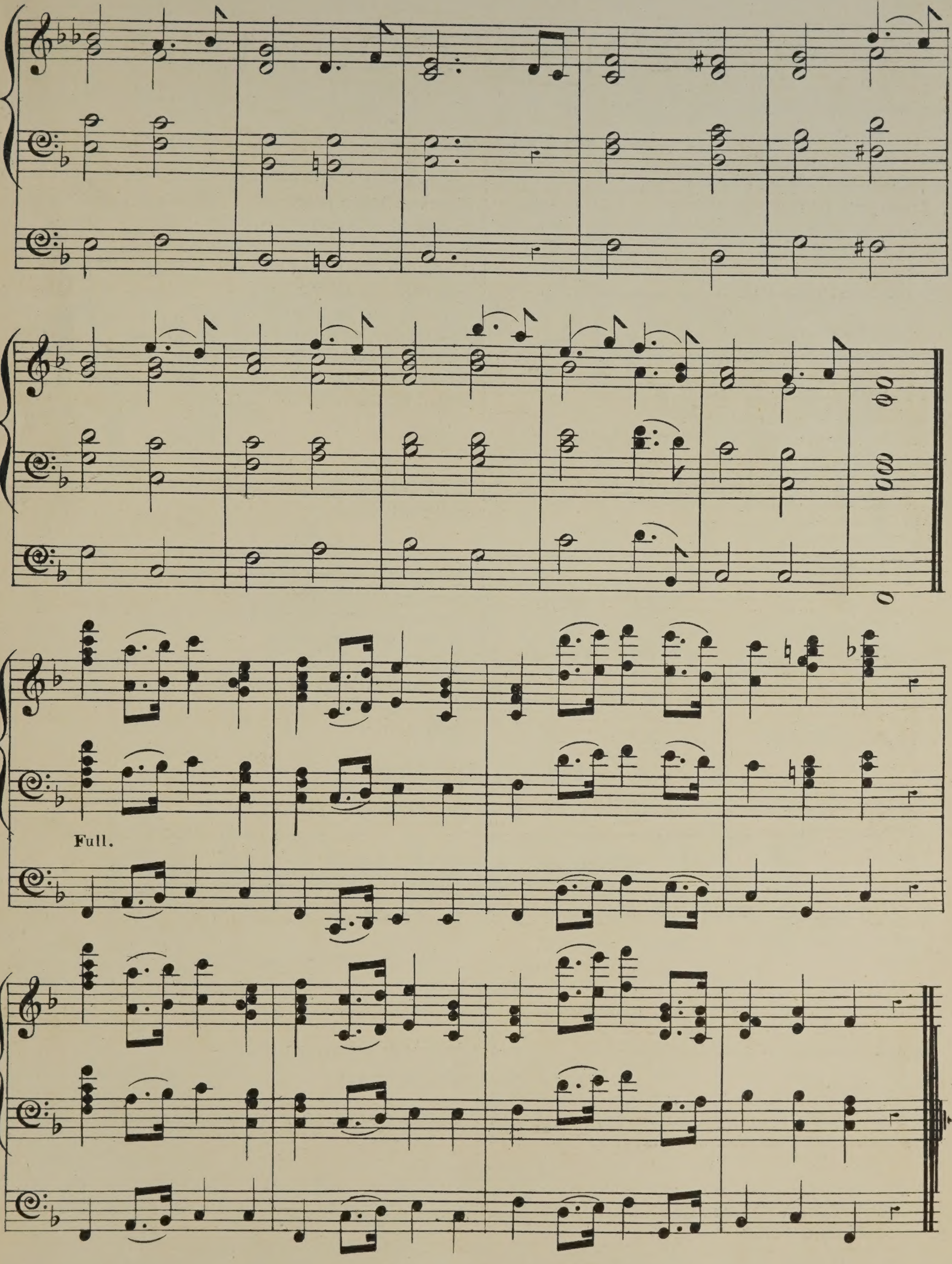

Trumpet Solo.
3
Swell. Flute Gedocht 3 feet.
p e stacc:
3
3
8 feet only.
3
f
3


3
3
f
3
f Great. 8 and 4 feet stops.
p Swell.
f
3
3
p Swell.
3
f Great.
3
p Swell.
f Great.
3
dim.
Swell.


f Great.
p Swell.
f Great.
p Swell.
f Great.
p Swell.
f Great.
dim.
Swell.
p Swell.

Trumpet Solo.

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" " " 2 " F		3	0
" " " 3 " B flat		3	0
" " " 4 " C		3	0
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" " 2		4	0
" " 3		4	0
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SEPTETT.

		s.	d.
Une fête à Trianon (Gavotte Caractéristique)	net	1	0
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Inscribed to

CHARLES HACKER CAPP, Esq.

TEMPO DI MARCIA

FOR THE

Organ

BY

HENRY HOUSELEY,

FELLOW OF THE COLLEGE OF ORGANISTS.

Ent. Sta. Hall.

Price 3/=

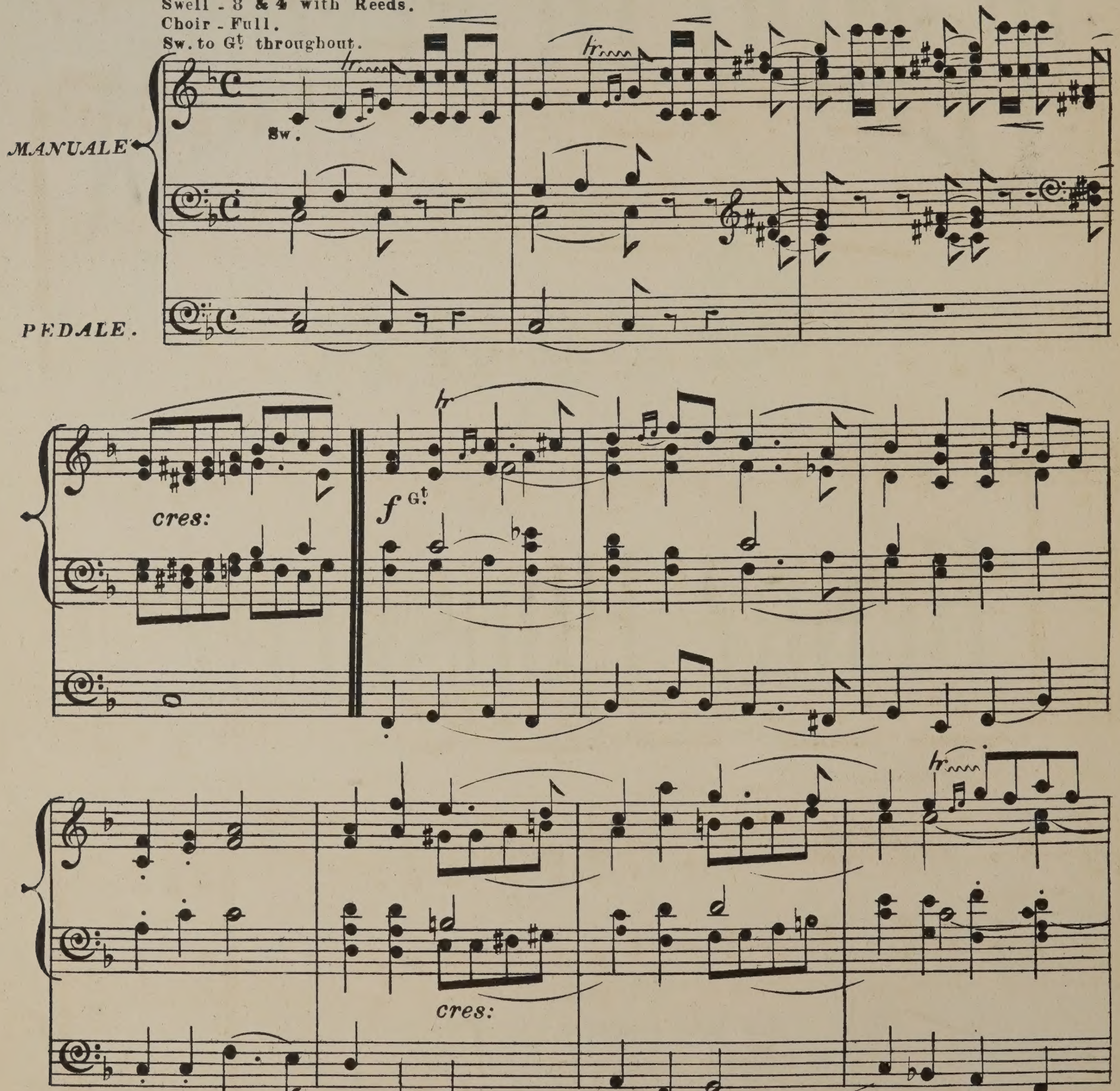
London:
WEEKES & C^o.,
16, HANOVER STREET, REGENT STREET, W.

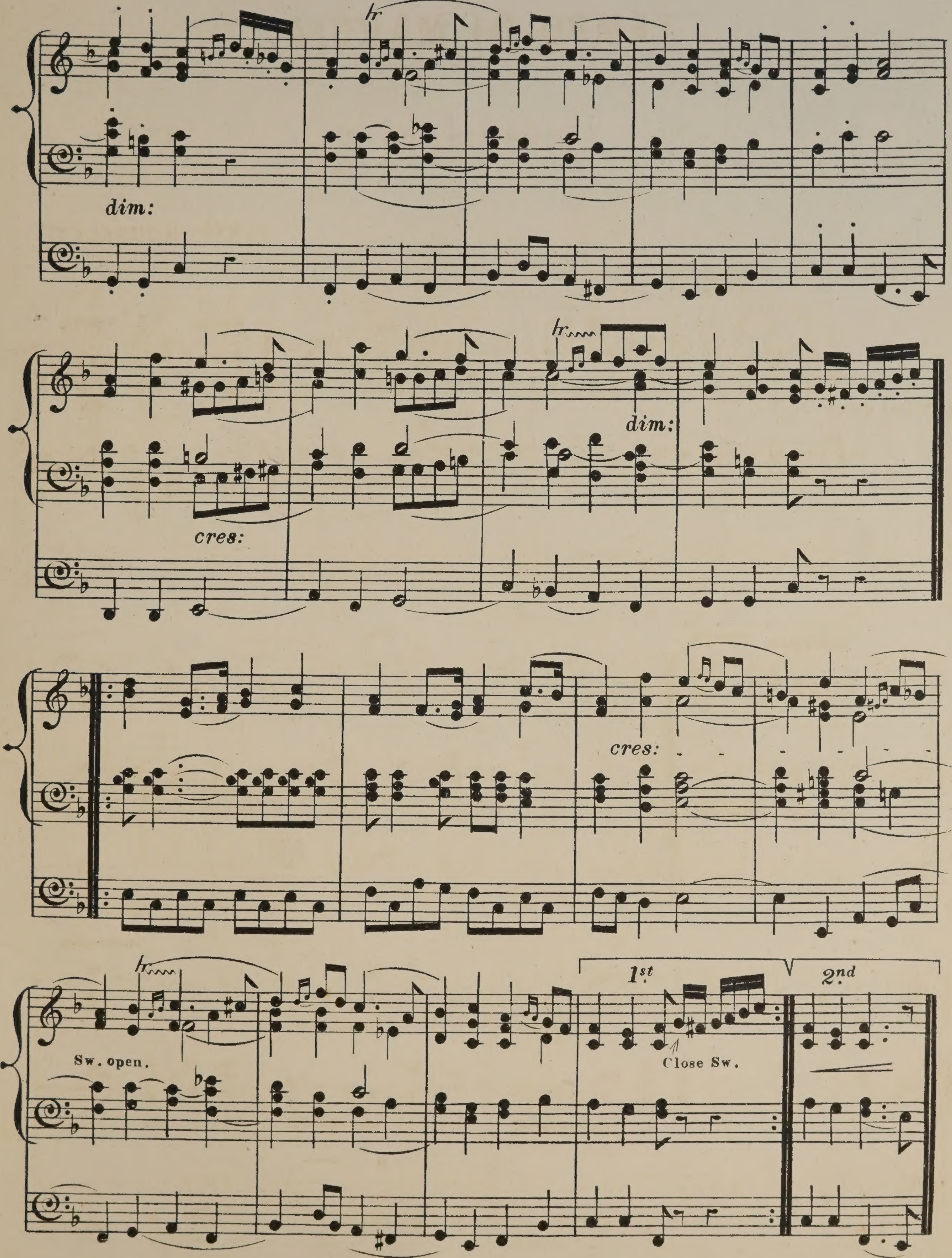
TEMPO DI MARCIA.

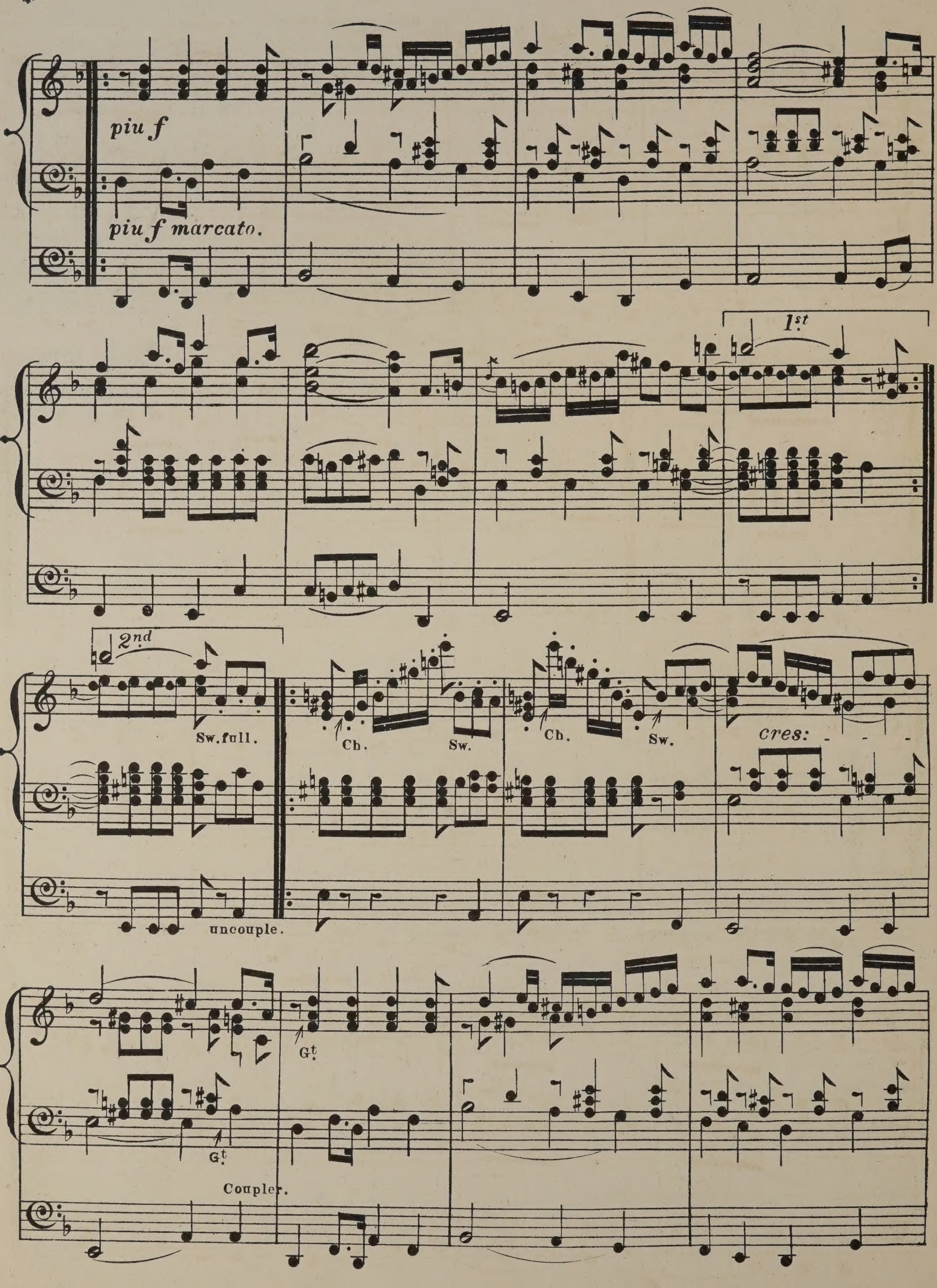
(POSTLUDE.)

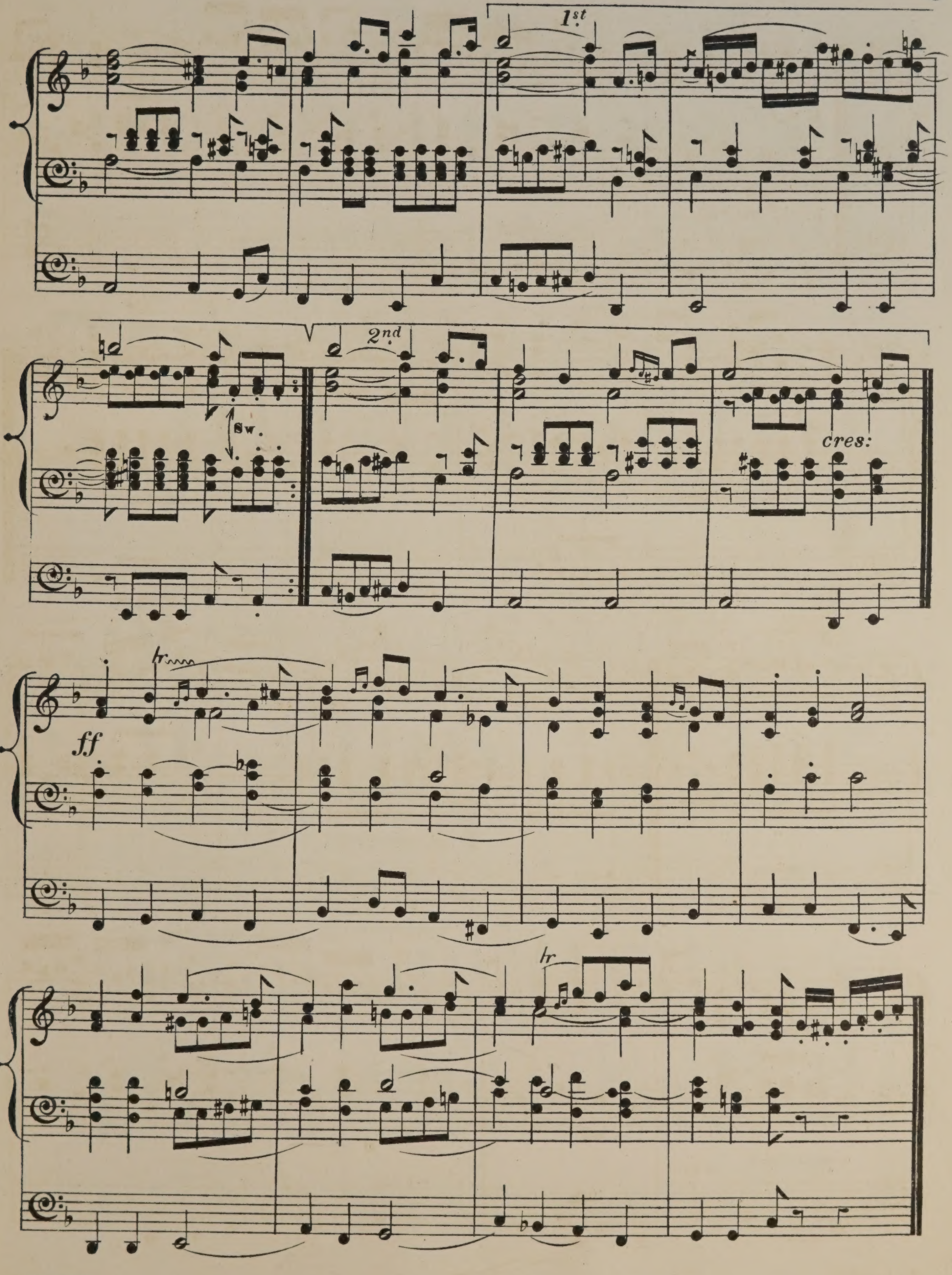
HENRY HOUSELEY.

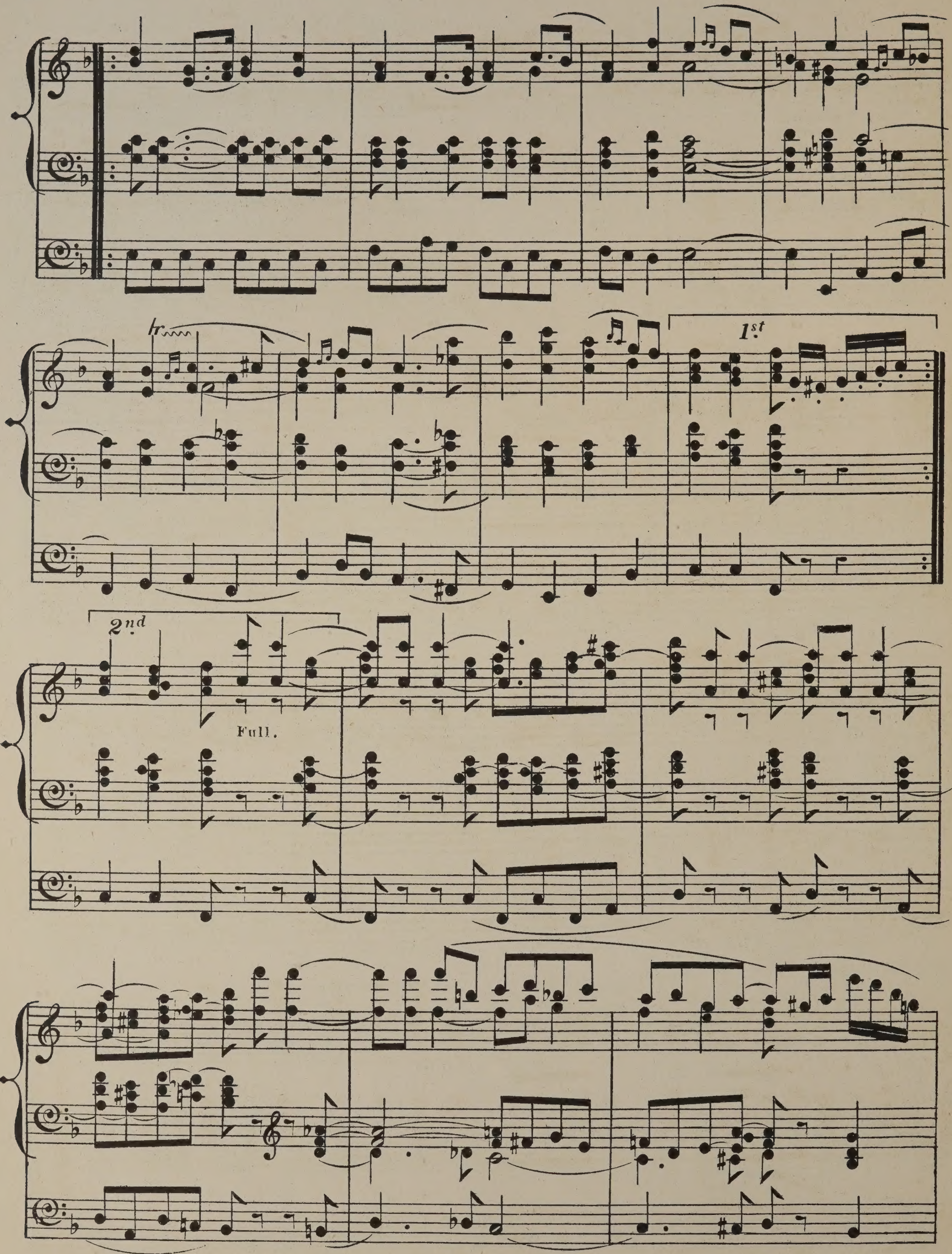
Prepare: - Great - 8, 4 & 2 ft.
Swell - 8 & 4 with Reeds.
Choir - Full.
Sw. to Gt. throughout.

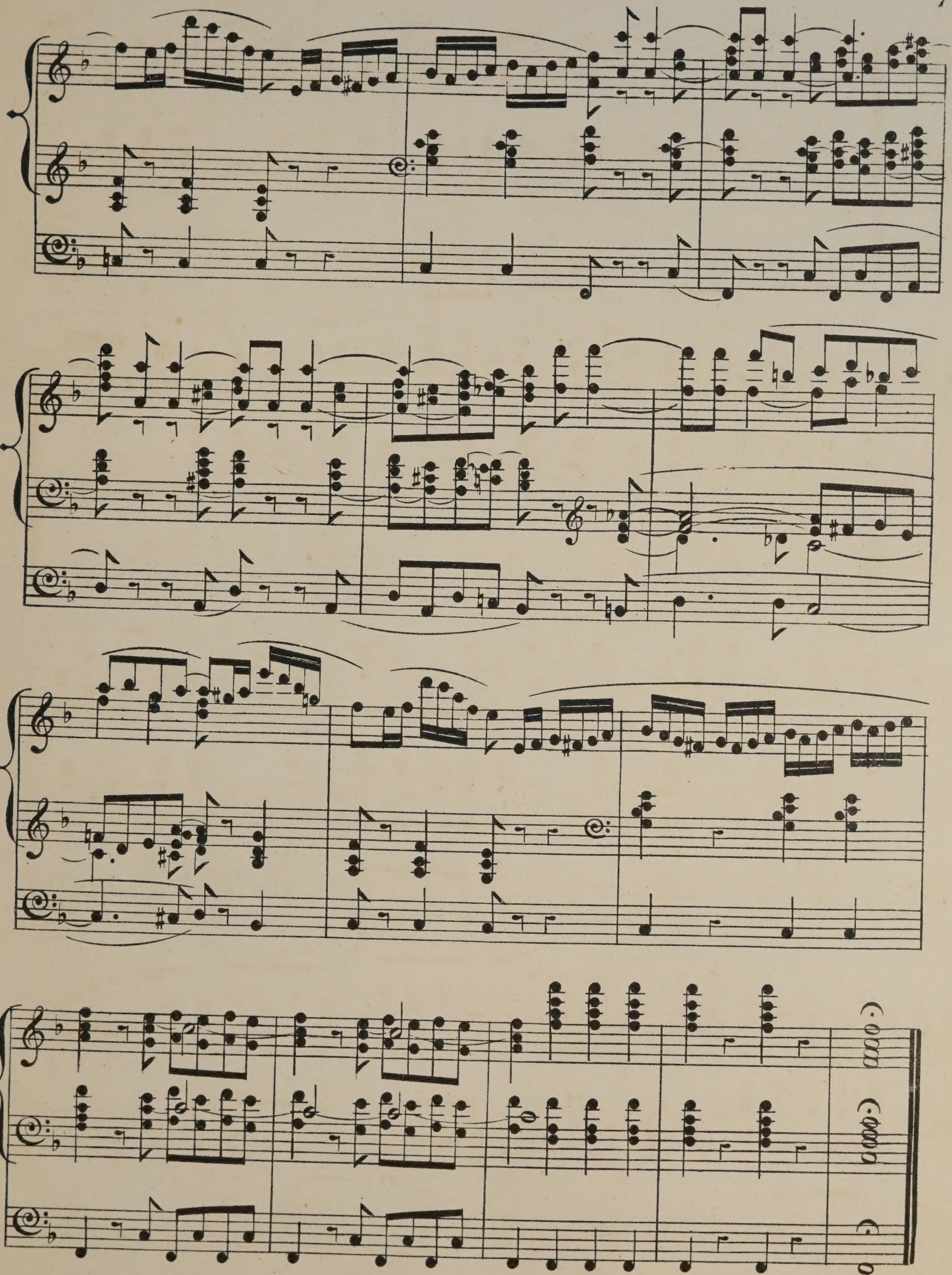

MANUALE
PEDALE.
Sw.
cres:
f Gt.
cres:


tr
dim:
cres:
tr
dim:
cres:
tr
Sw. open.
1st
2nd
Close Sw.


piu f
piu f marcato.
1st
2nd
Sw. full.
Ch.
Sw.
Ch.
Sw.
cres: - - -
uncouple.
Gt.
Gt.
Coupler.


1st
Sw.
2nd
cres:
ff
tr
tr


tr
1st
2nd
Full.



To A. H. FOSTER, Esq.

MARCHE MODERNE

(*in E flat*)

FOR THE

ORGAN

BY

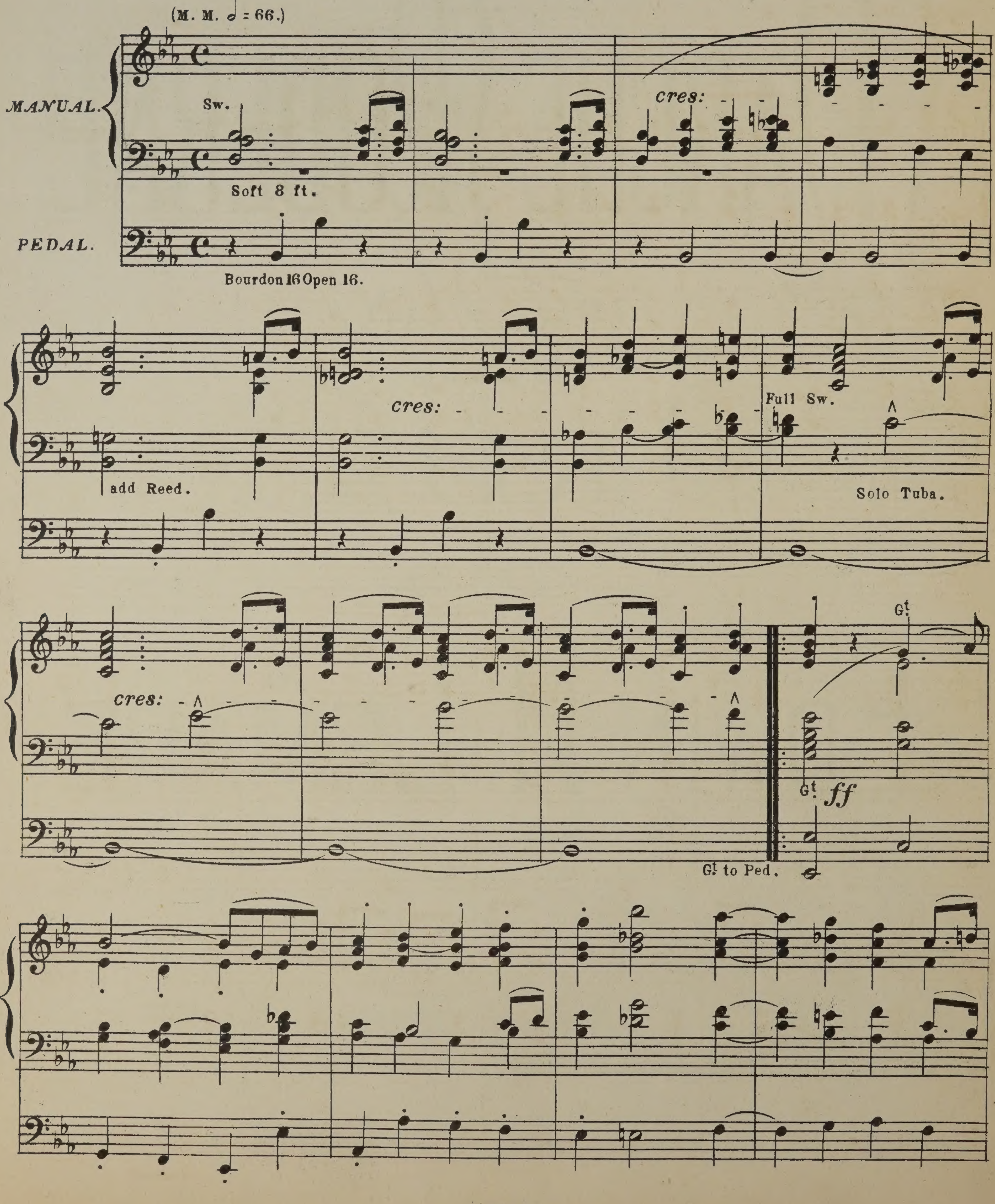
EDWIN H. LEMARE.

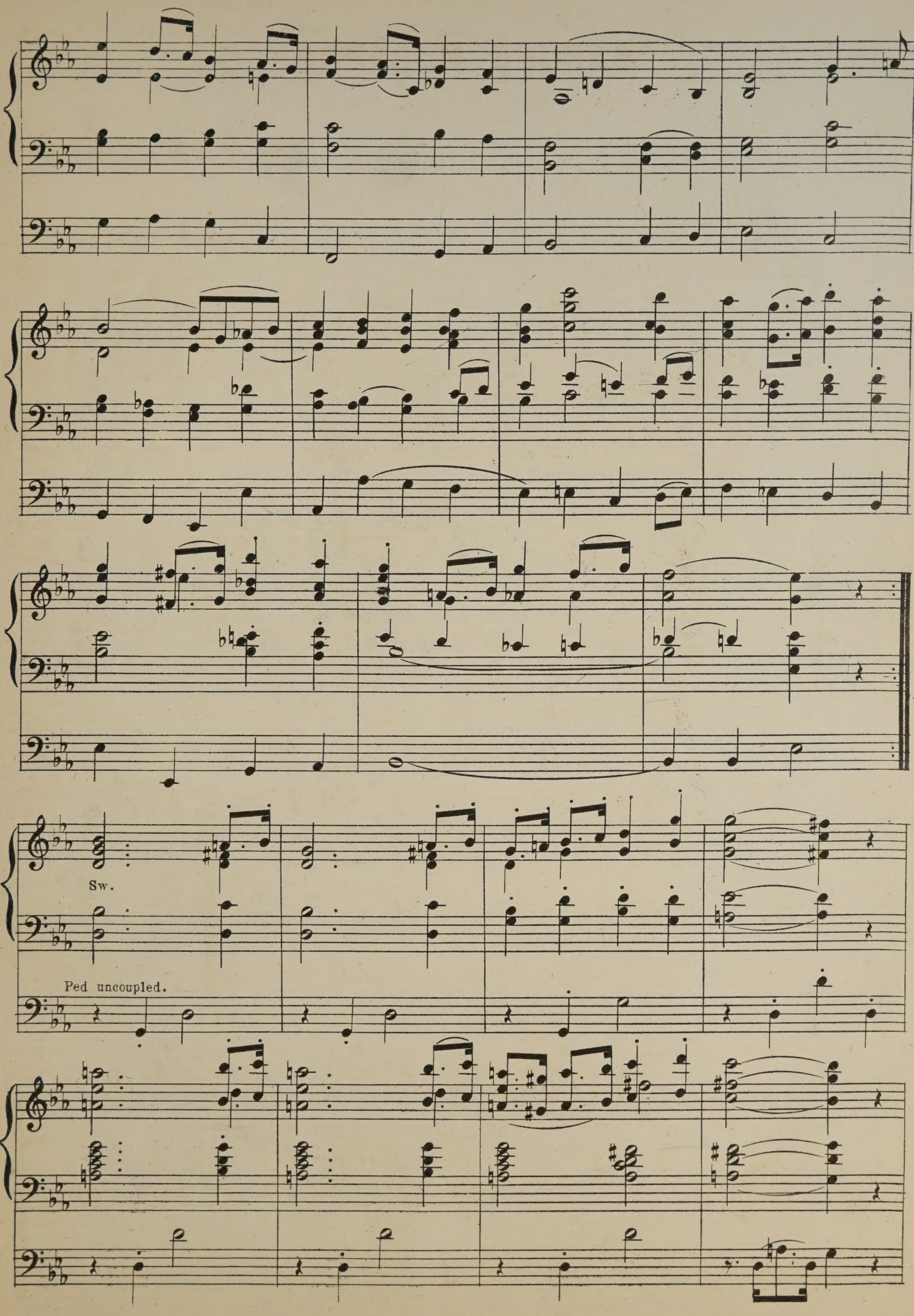
Ent: Sta: Hall. *Price 4/=*

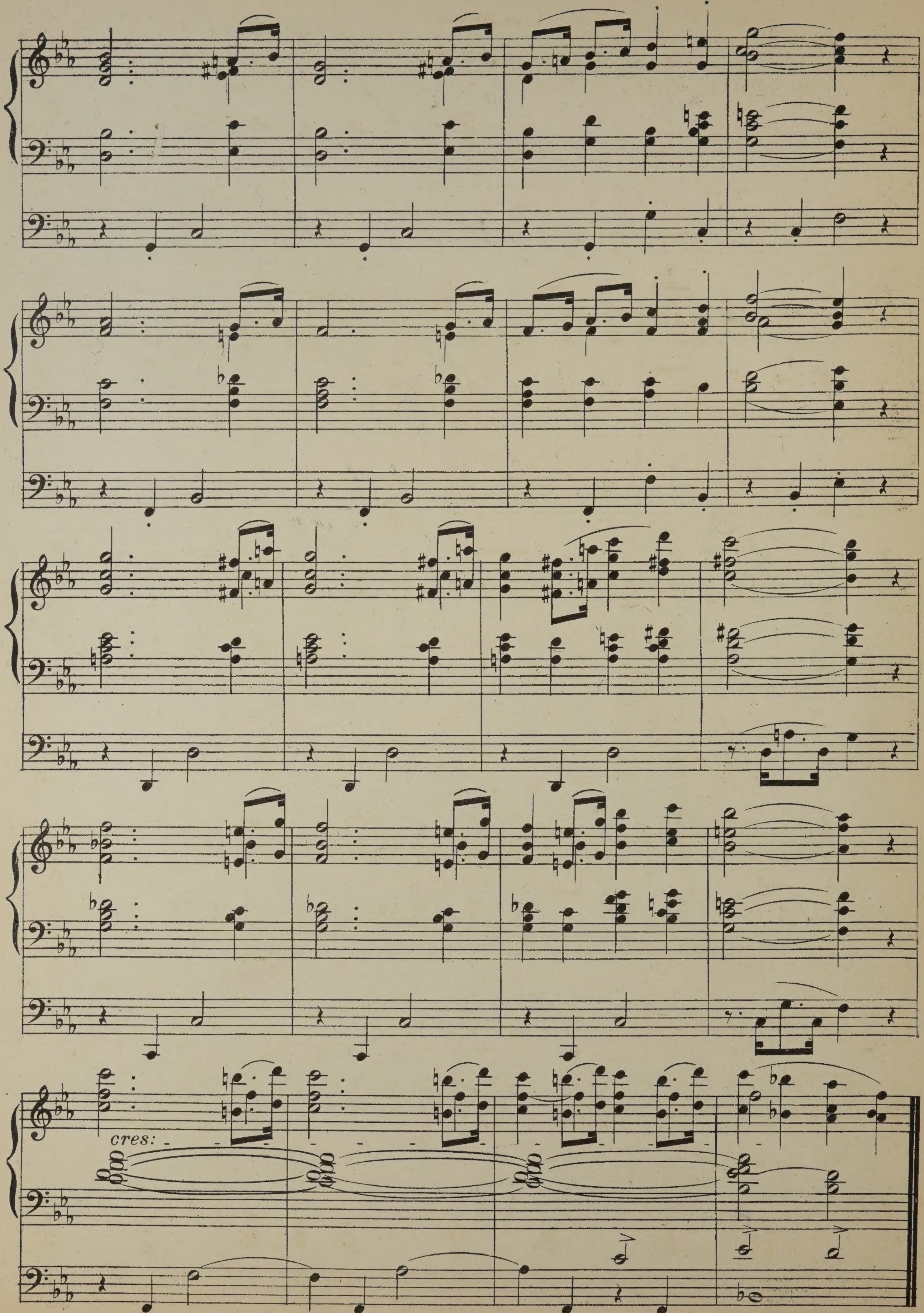
LONDON:
WEEKES & Co.,
14, Hanover Street, Regent Street, W.

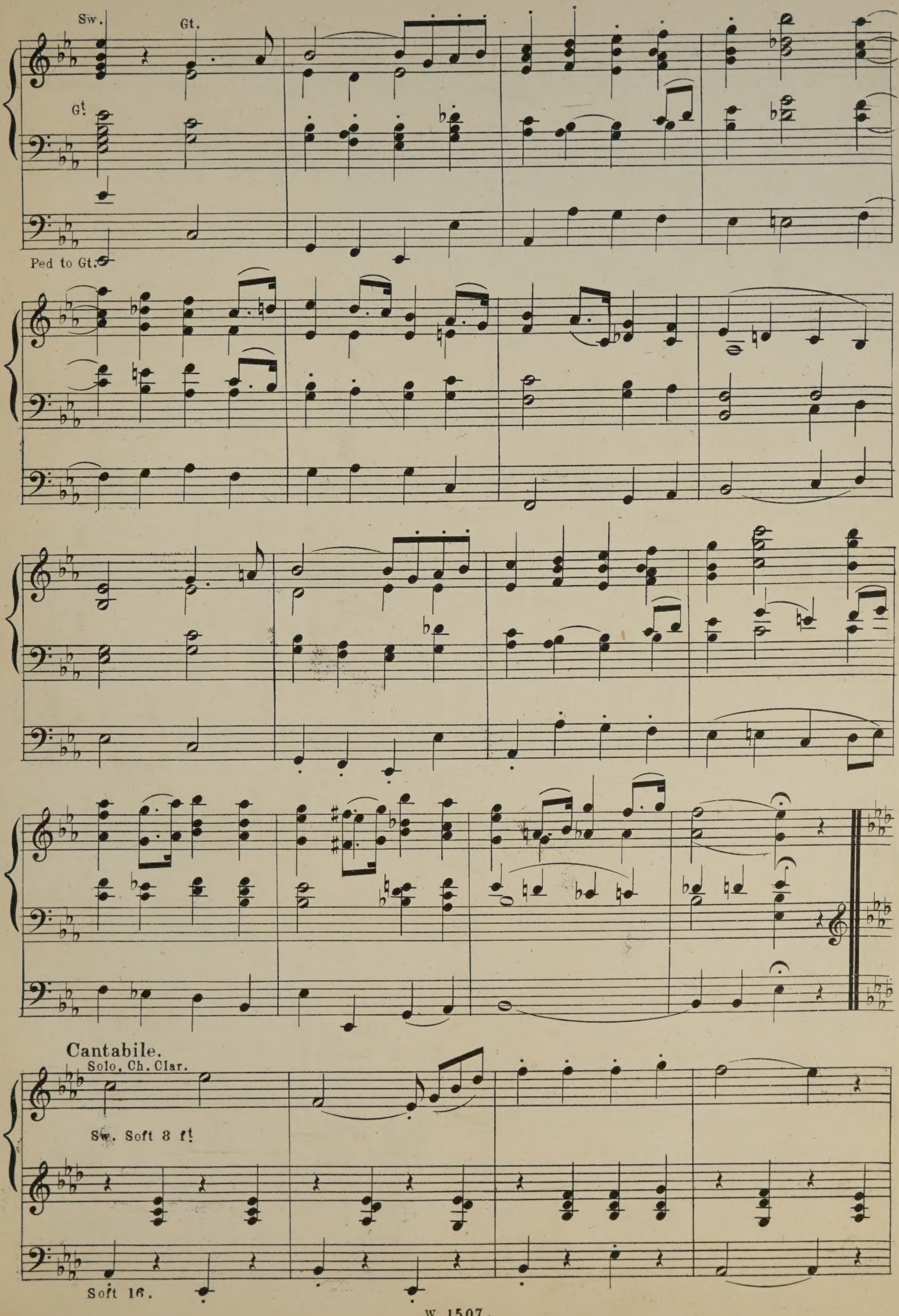
MARCHE MODERNE.

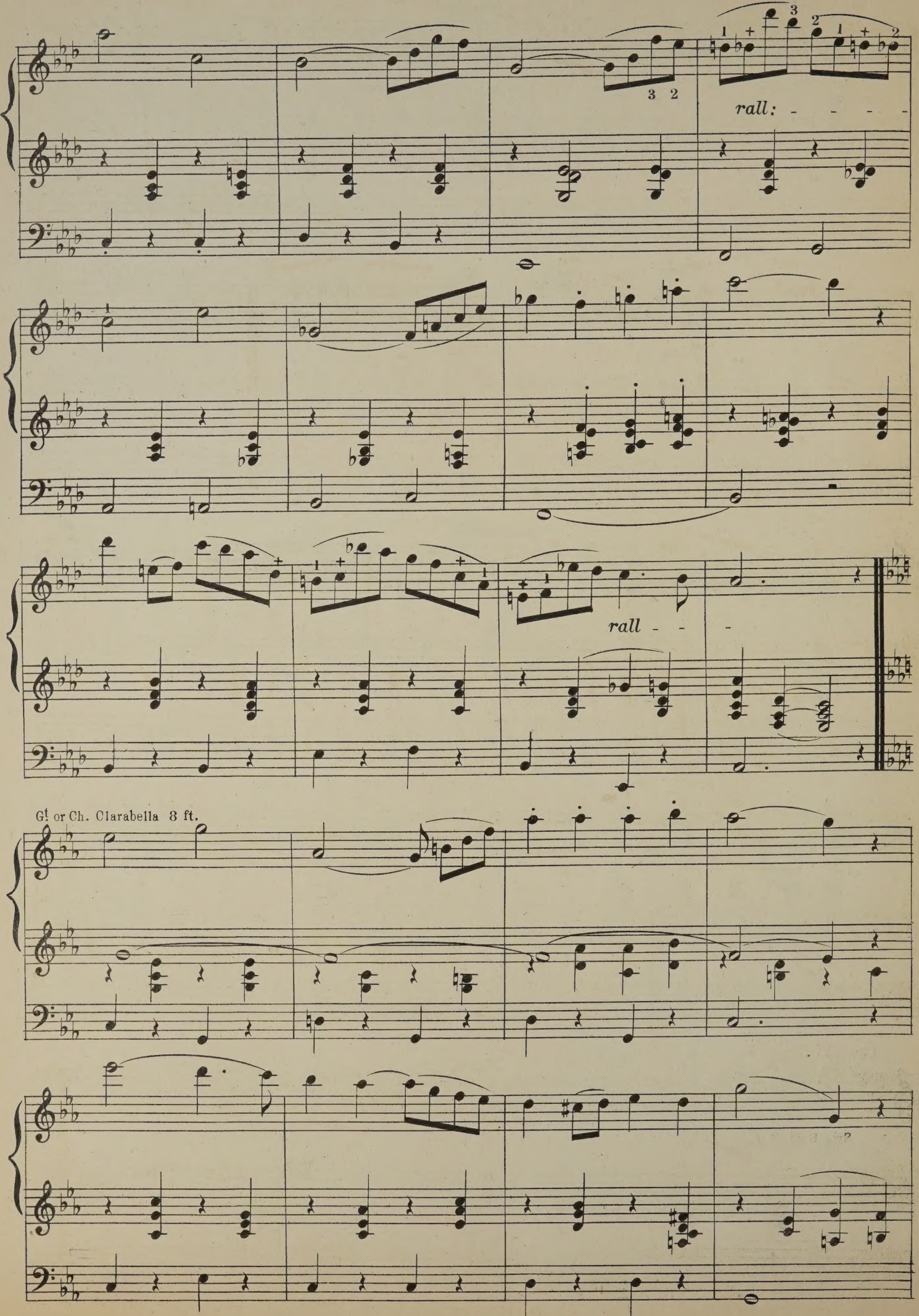
EDWIN H. LEMARE.


(M. M. 𝅗𝅥 = 66.)
MANUAL.
PEDAL.
Sw.
cres:
Soft 8 ft.
Bourdon 16 Open 16.
add Reed.
cres:
Full Sw.
Solo Tuba.
cres:
Gt.
Gt. ff
Gt. to Ped.

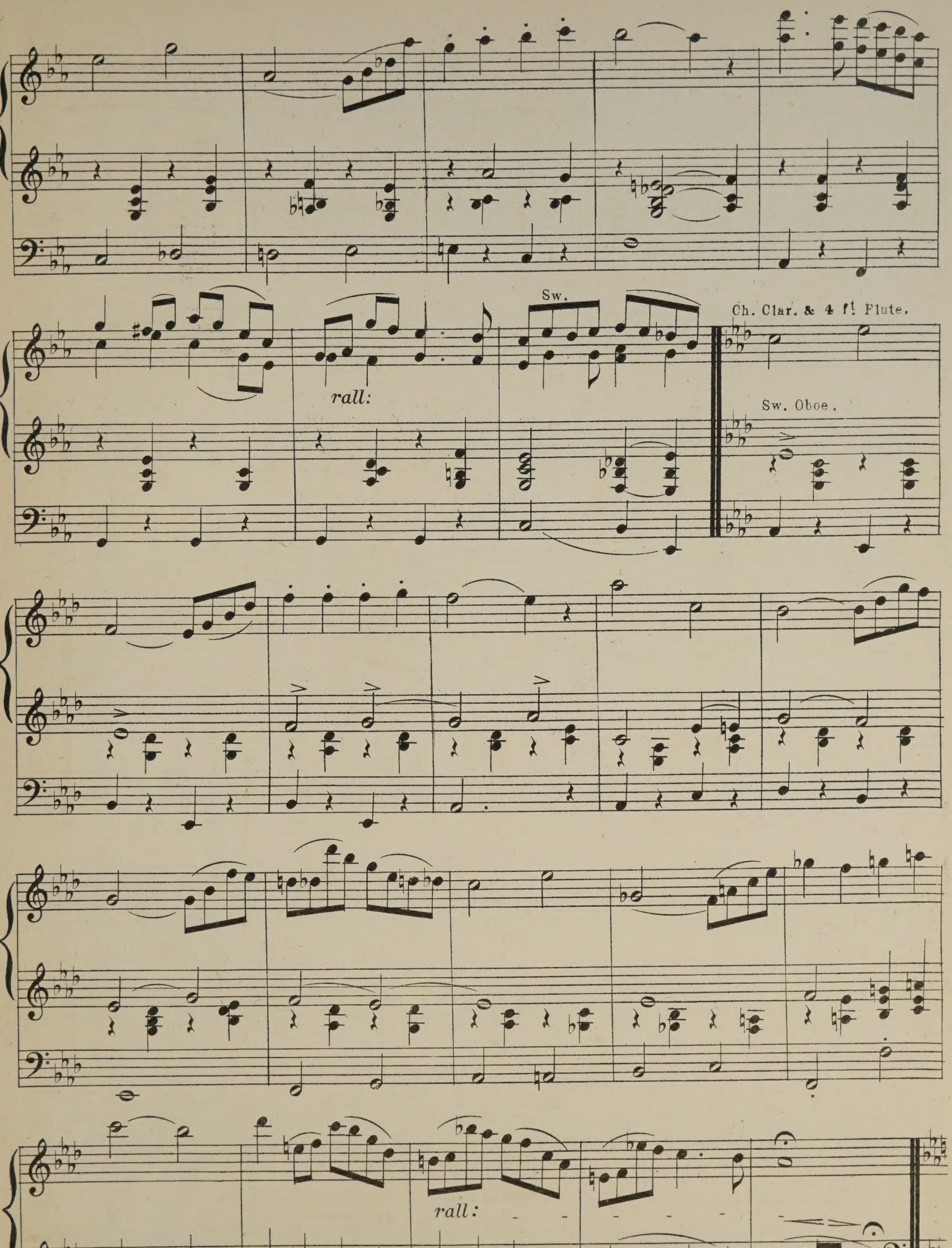

Sw.
Ped uncoupled.

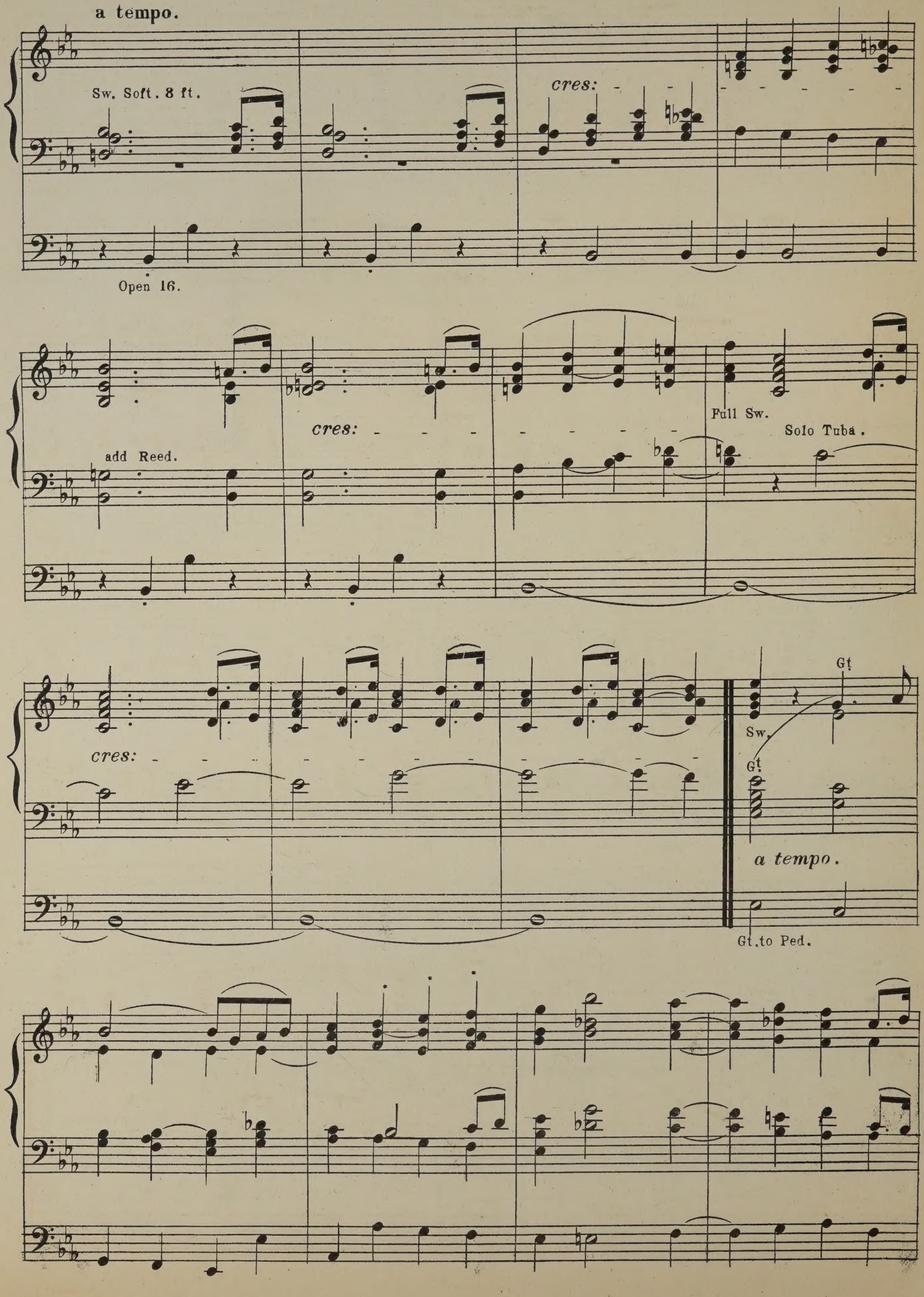

cres:

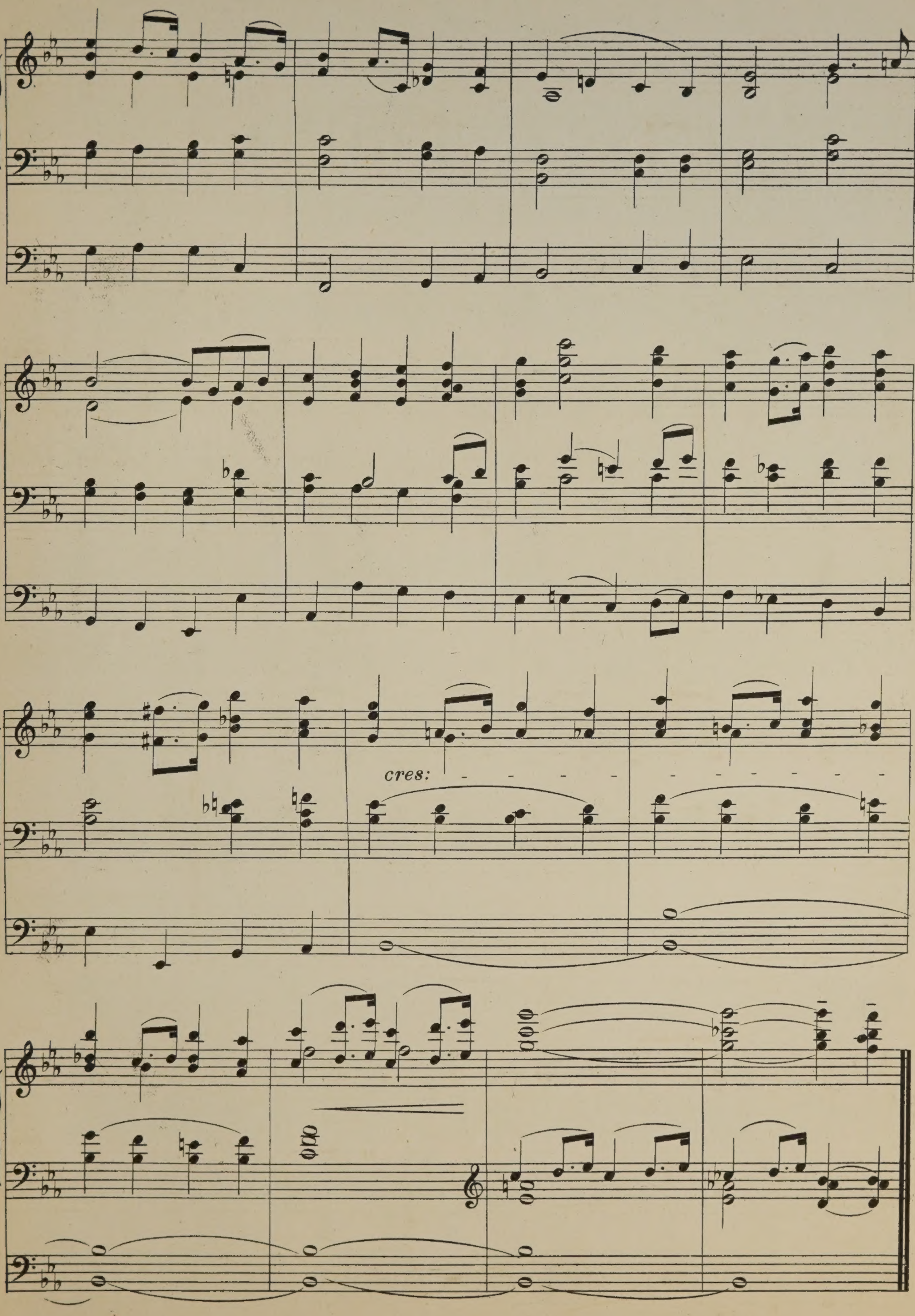

Sw.
Gt.
Gt.
Ped to Gt.
Cantabile.
Solo, Ch. Clar.
Sw. Soft 8 ft.
Soft 16.

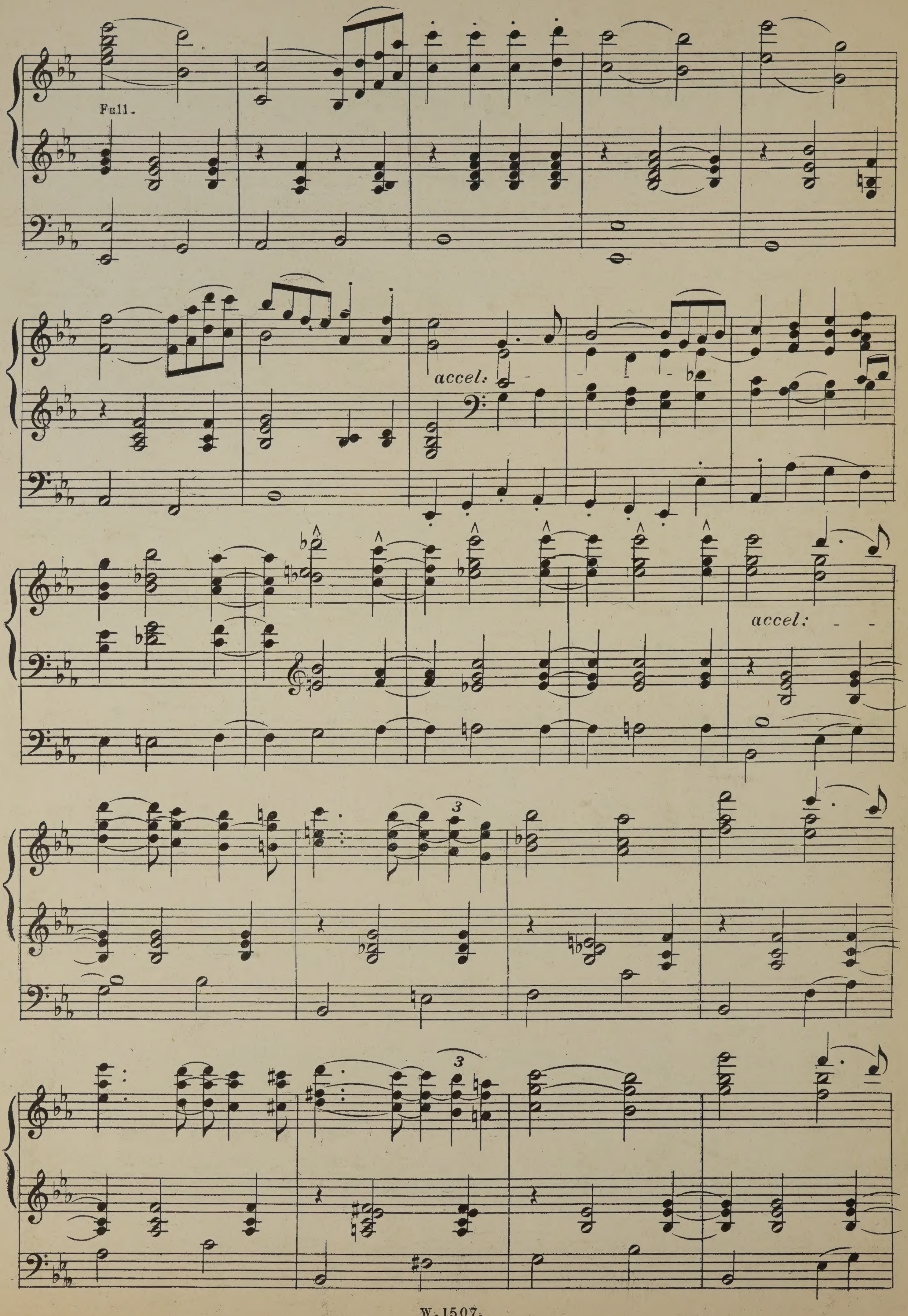

1 + 3 2 1 + 2
3 2
rall: - - - -
1
+ + 1 + 1
rall - - -

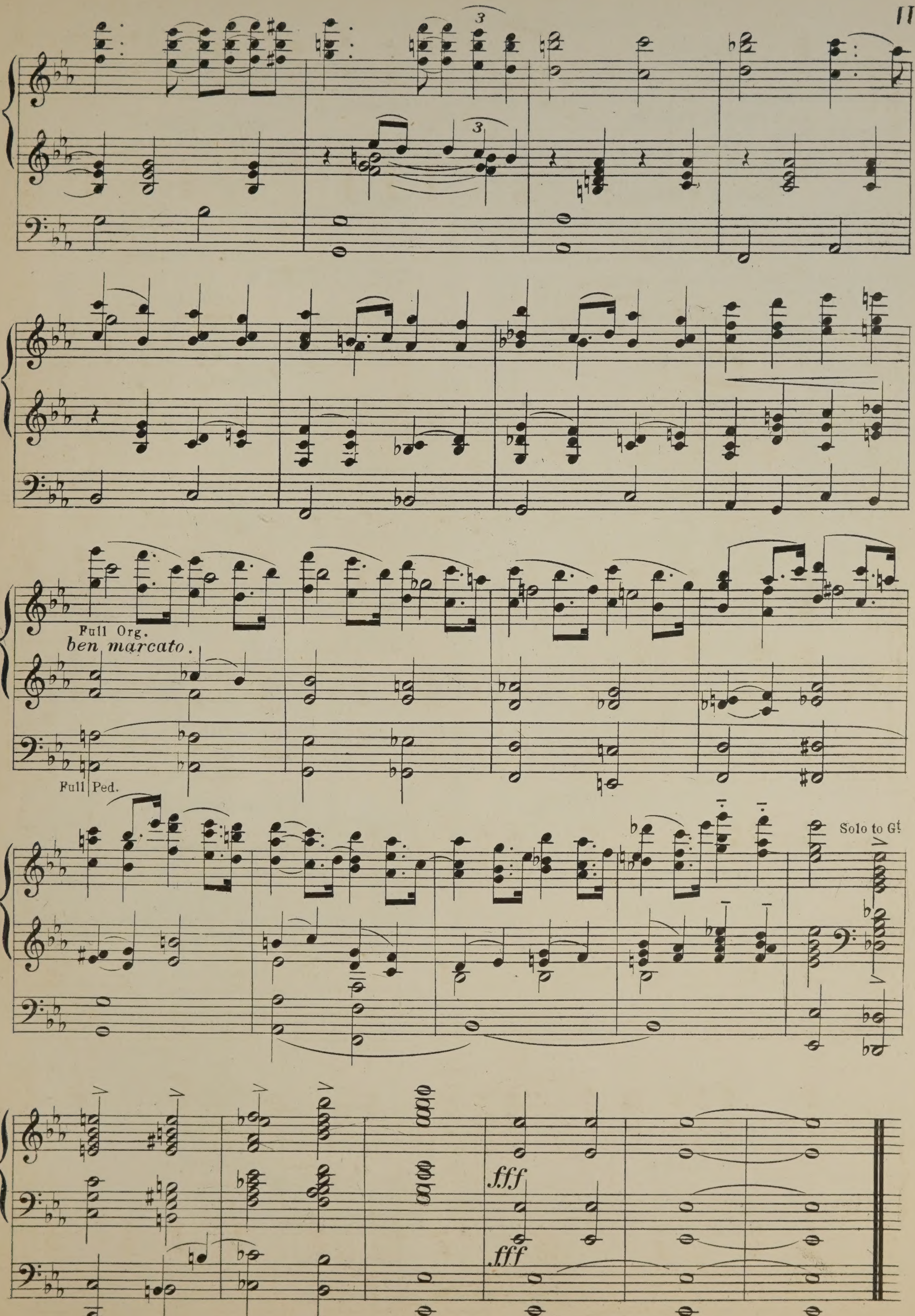
Gt or Ch. Clarabella 8 ft.


rall:
Sw.
Ch. Clar. & 4 ft. Flute.
Sw. Oboe.
rall:


a tempo.
Sw. Soft. 8 ft.
cres:
Open 16.
add Reed.
cres:
Full Sw.
Solo Tuba.
cres:
Gt.
Sw.
Gt.
a tempo.
Gt. to Ped.


cres:


Full.
accel:
accel:
3
3


3
3
Full Org.
ben marcato.
Full Ped.
Solo to Gt.
fff
fff

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I waited for the Lord, Duet and Chorus, (Mendelssohn)	4	0
How beautiful are the feet, Aria (Handel)		
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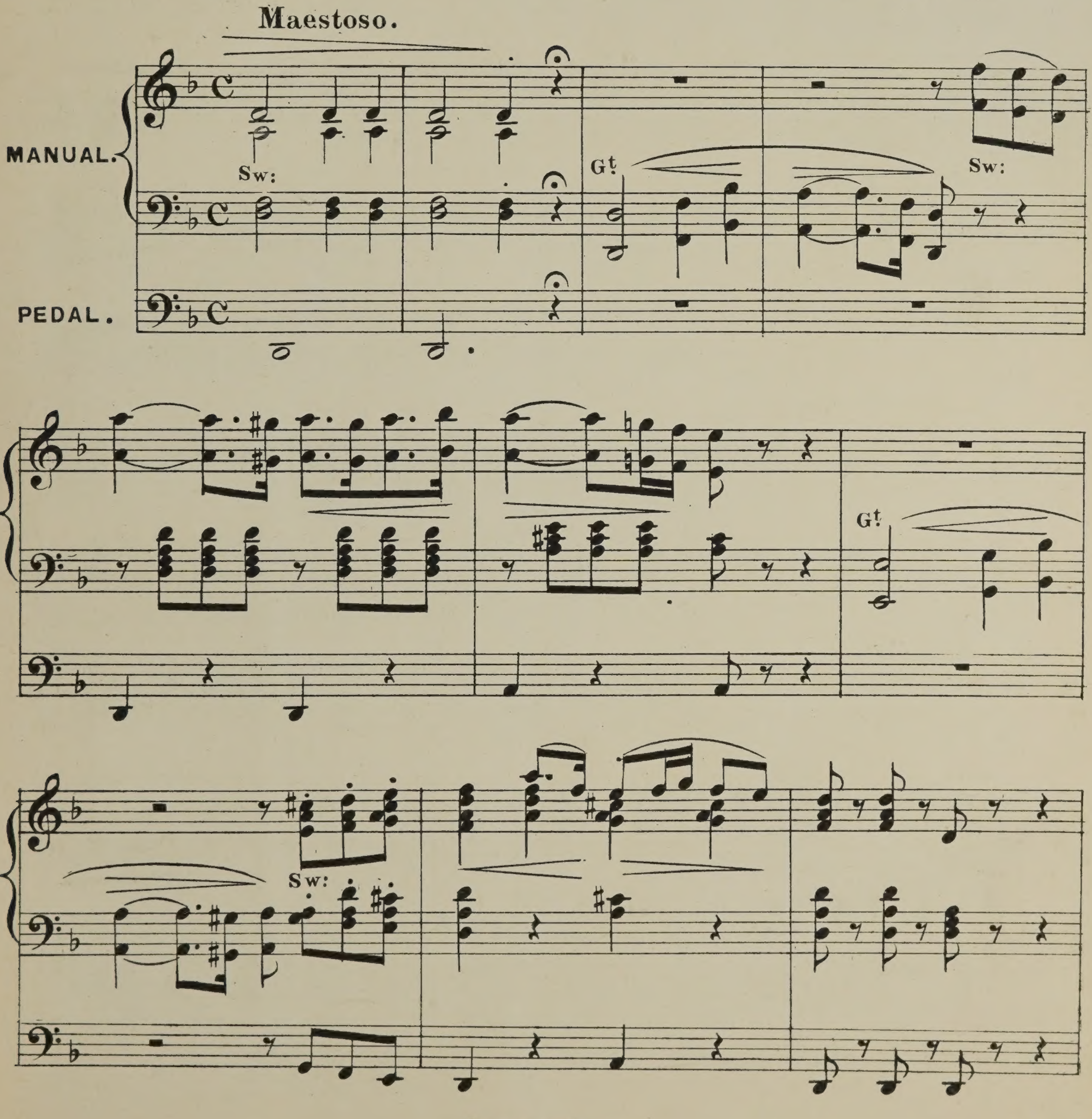
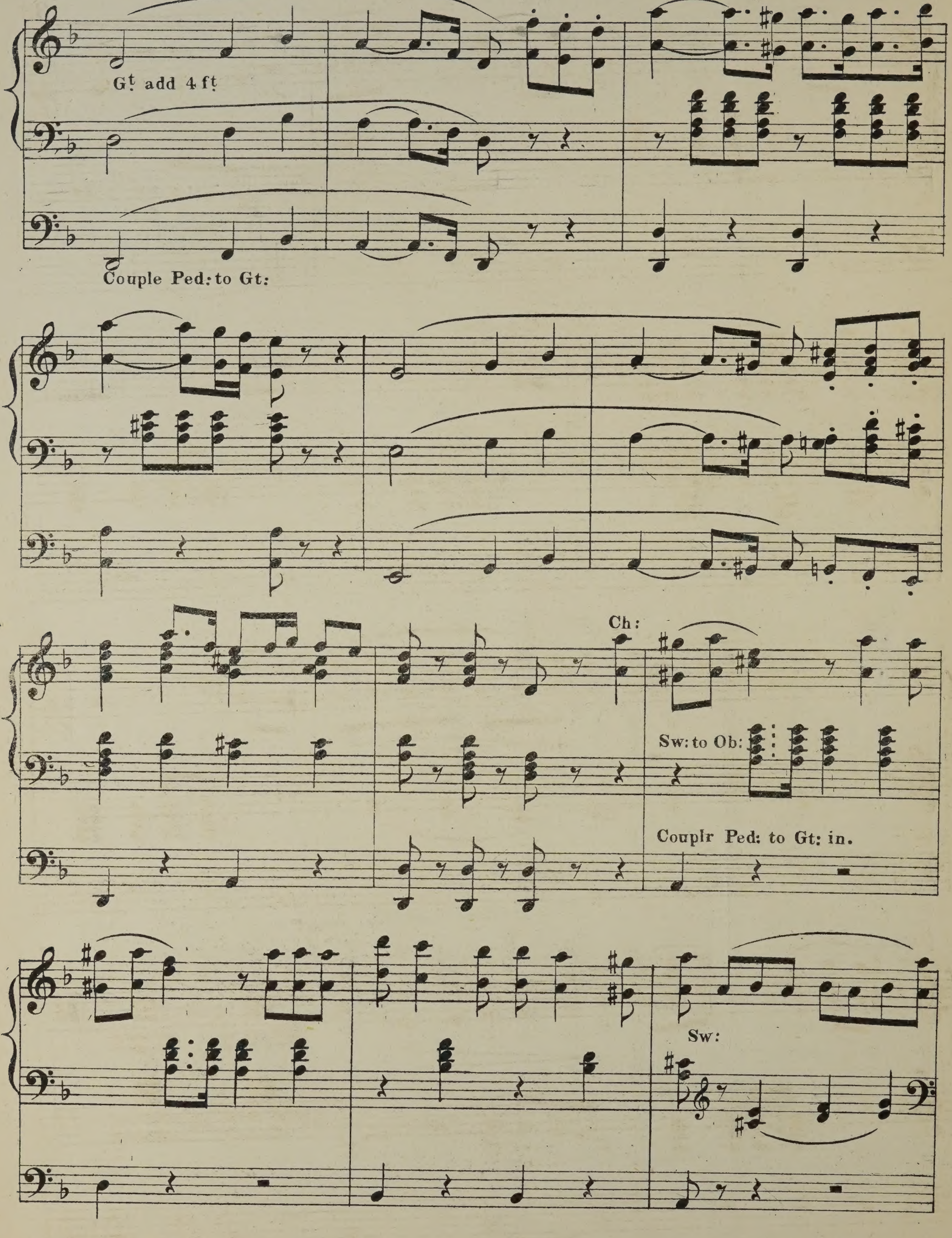
MARCHE SOLENNELLE.

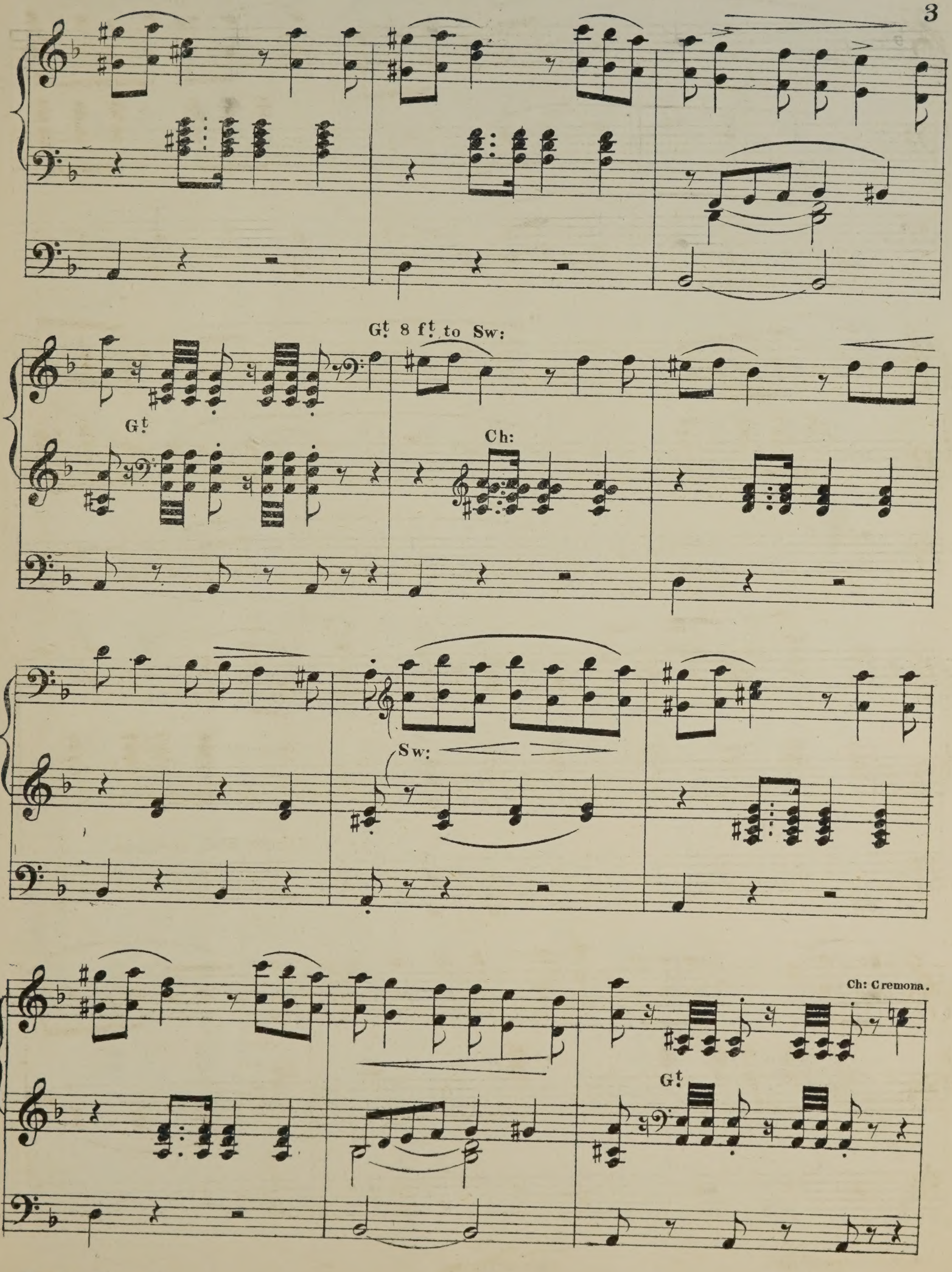
Prepare: _

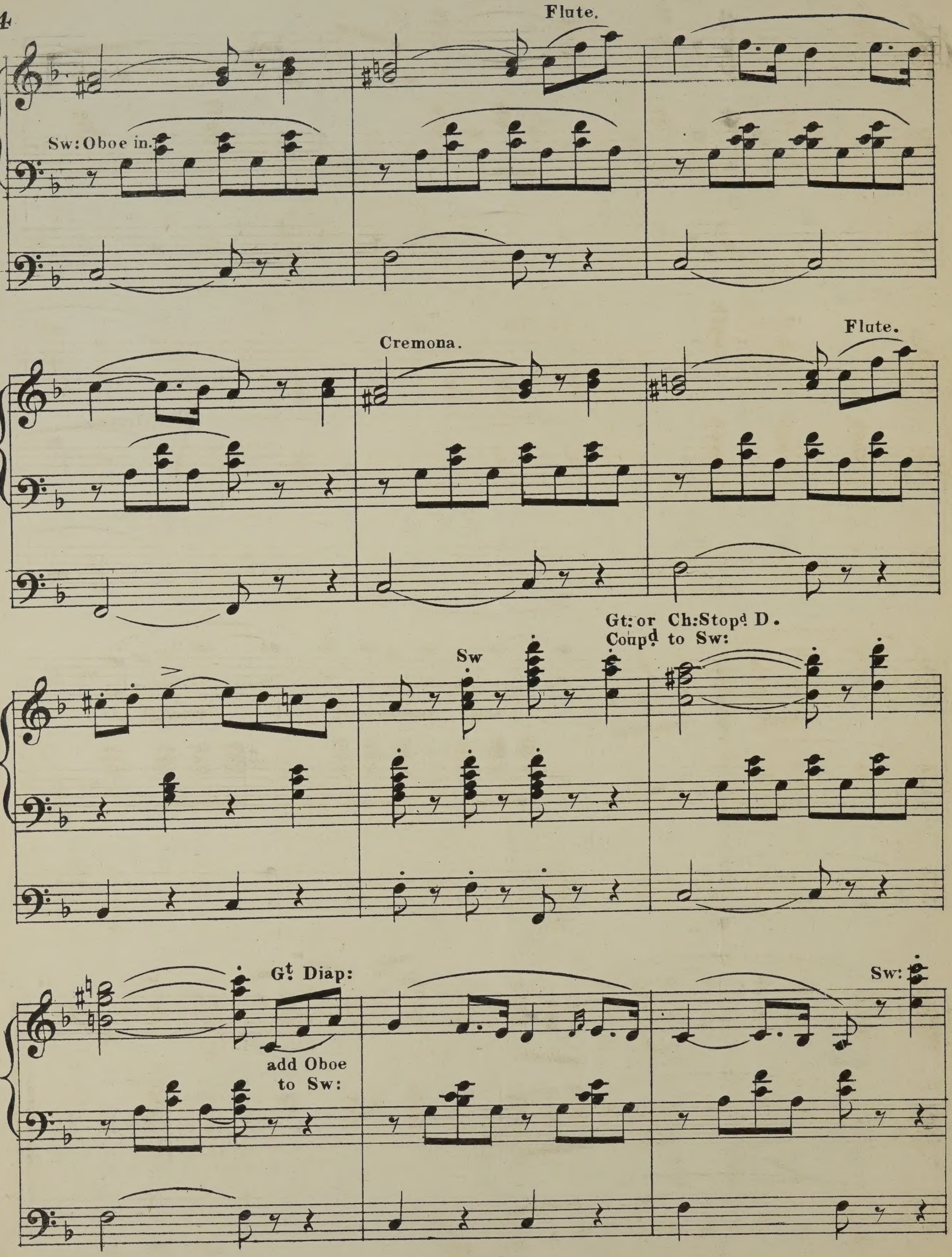
Sw: Full without mixtures.
Gt: 8 ft: to Sw:
Ch: 8 ft: to Sw:
Ped: 16 ft: to Sw:

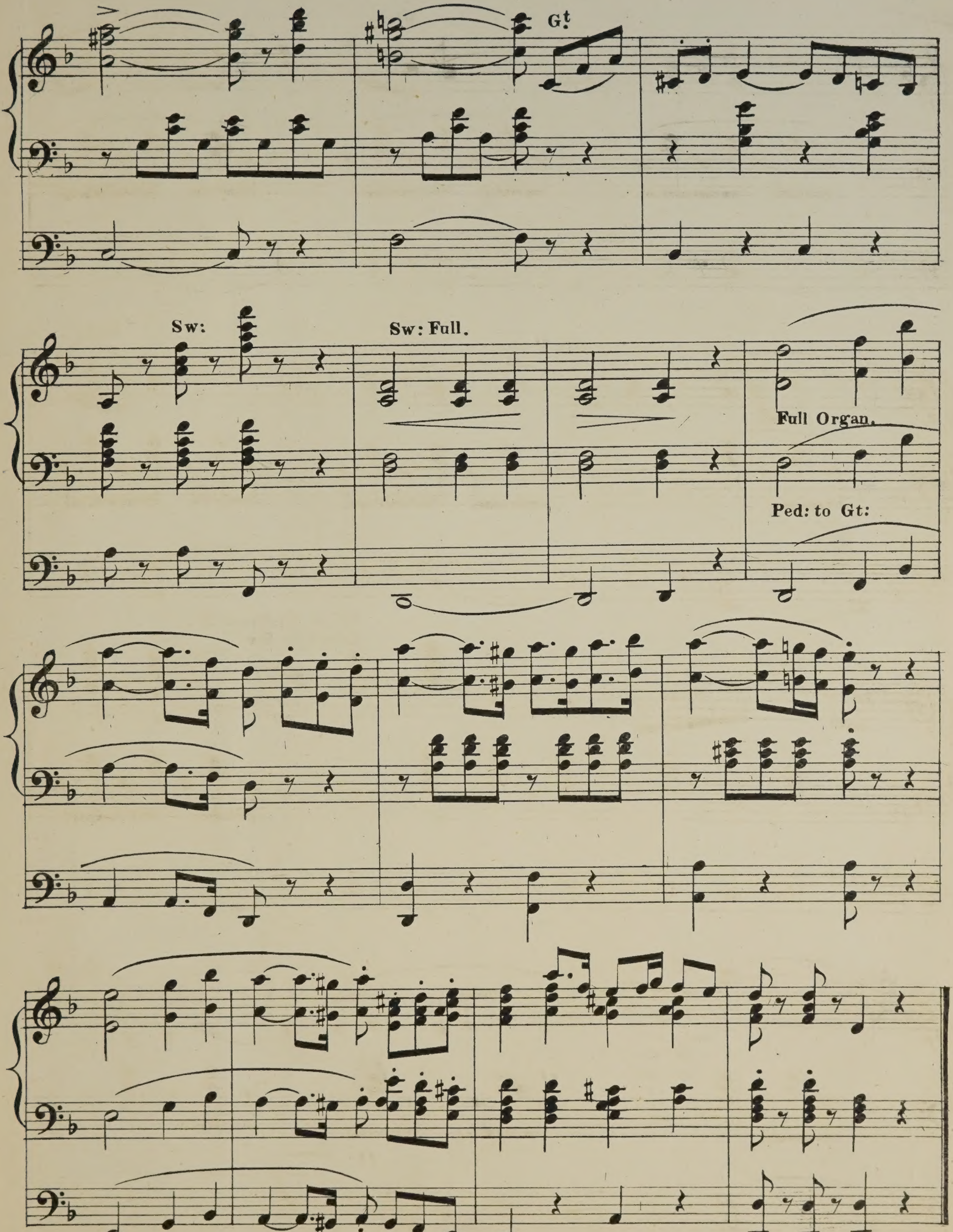
LIBERALI.


Maestoso.
MANUAL.
PEDAL.
Sw:
Gt
Sw:
Gt
Sw:


Gt. add 4 ft.
Couple Ped: to Gt:
Ch:
Sw: to Ob:
Couplr Ped: to Gt: in.
Sw:


Gt. 8 ft. to Sw:
Gt.
Ch:
Sw:
Gt.
Ch: Cremona.


Flute.
Sw: Oboe in.
Cremona.
Flute.
Sw
Gt: or Ch: Stopd D.
Coupd to Sw:
Gt Diap:
add Oboe to Sw:
Sw:

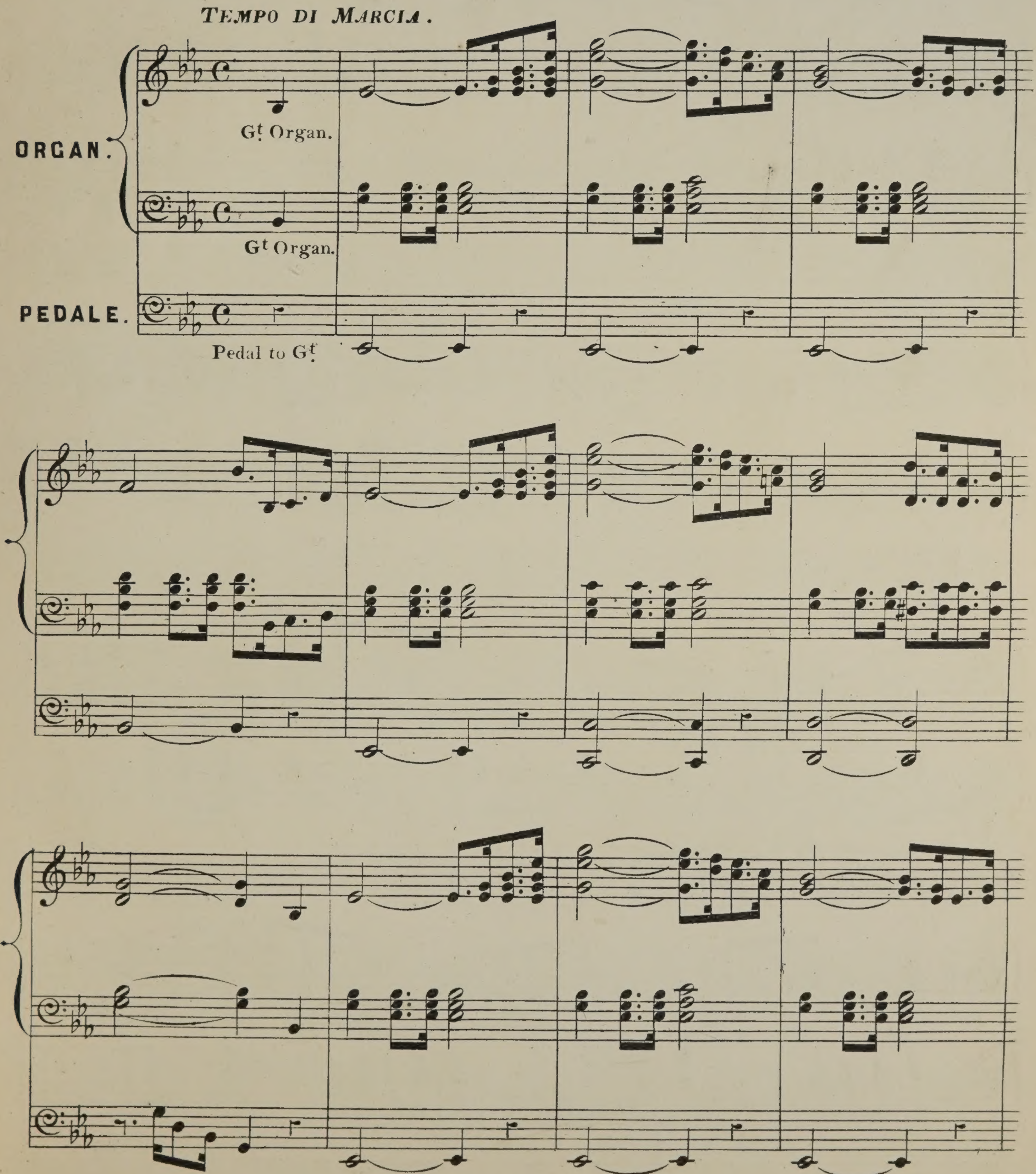

Gt
Sw:
Sw: Full.
Full Organ.
Ped: to Gt:

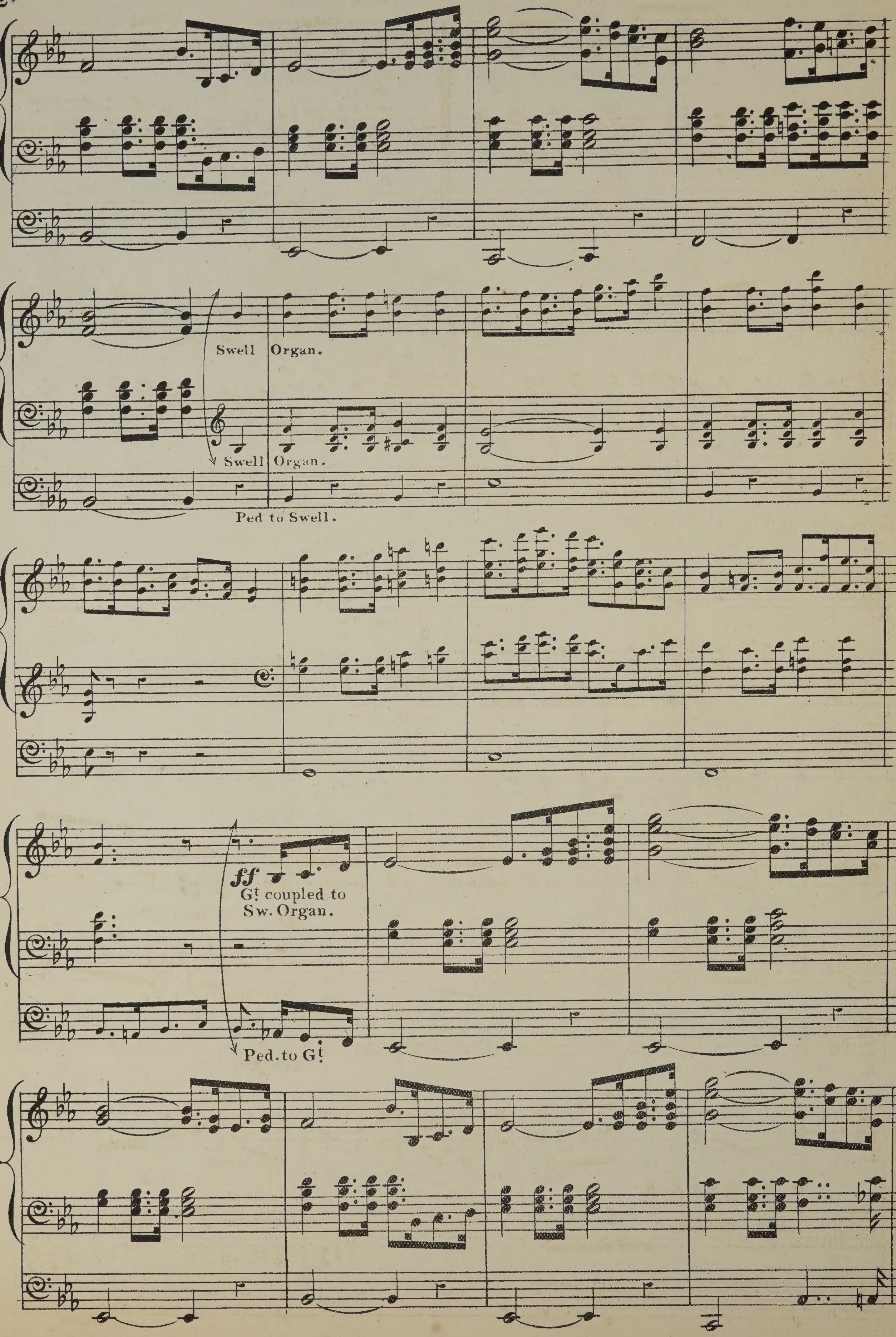
THE ROYAL WEDDING MARCH.

Gt. Organ, Full.
Swell Organ, Full.
Pedal, 16. and 8. feet.

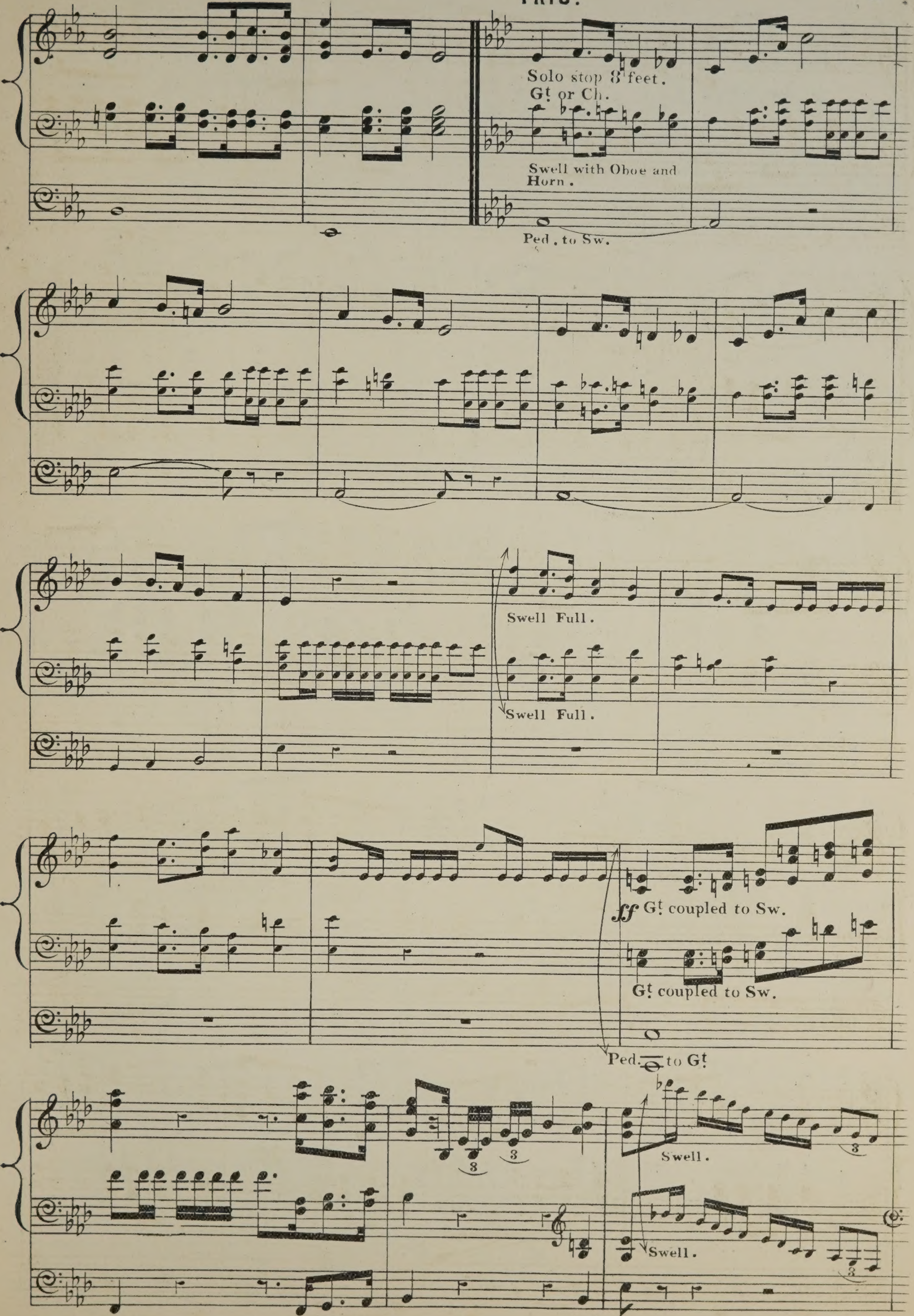
A.R. REINAGLE.

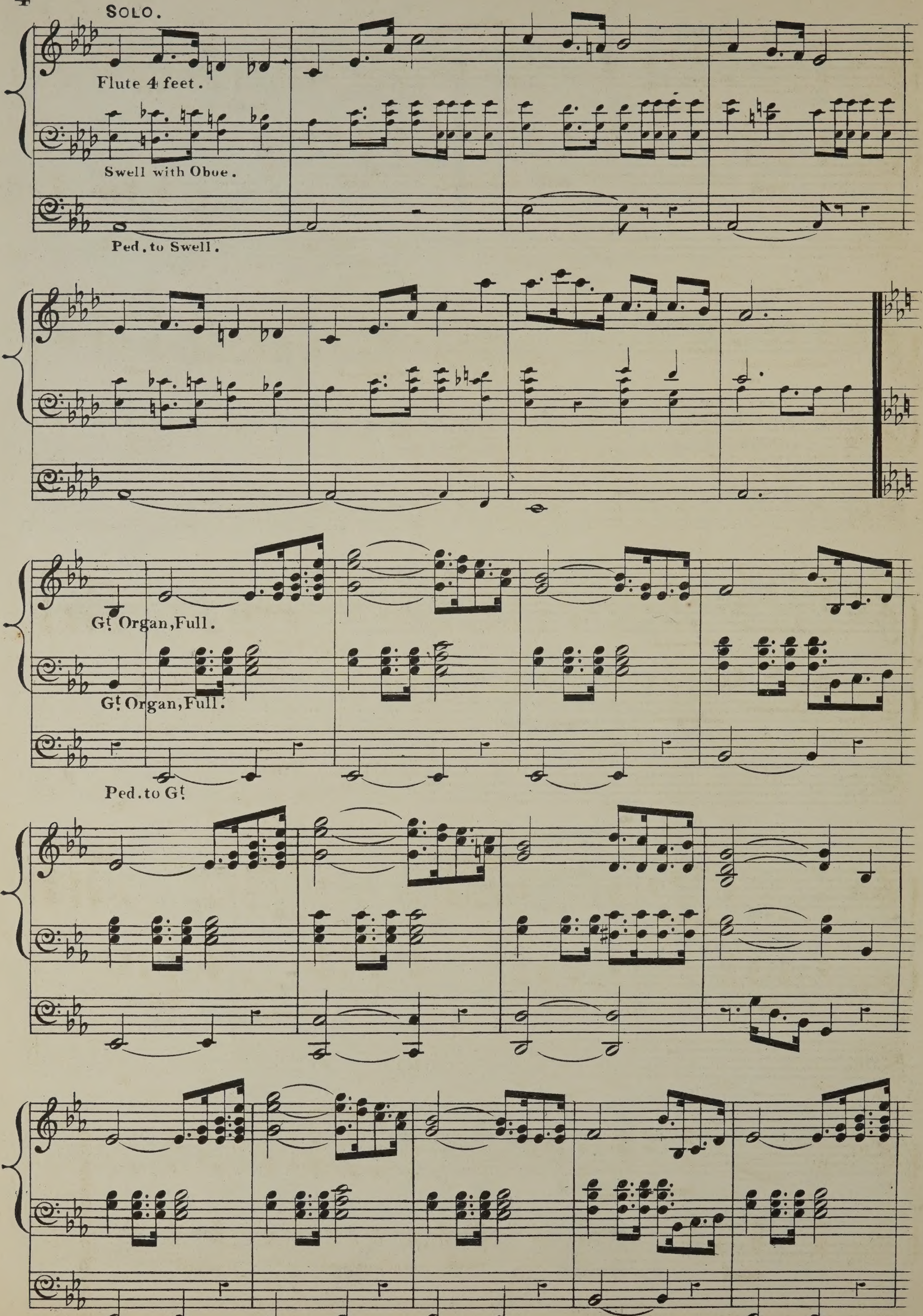
ARRANGEMENT BY
A. WHITTINGHAM.

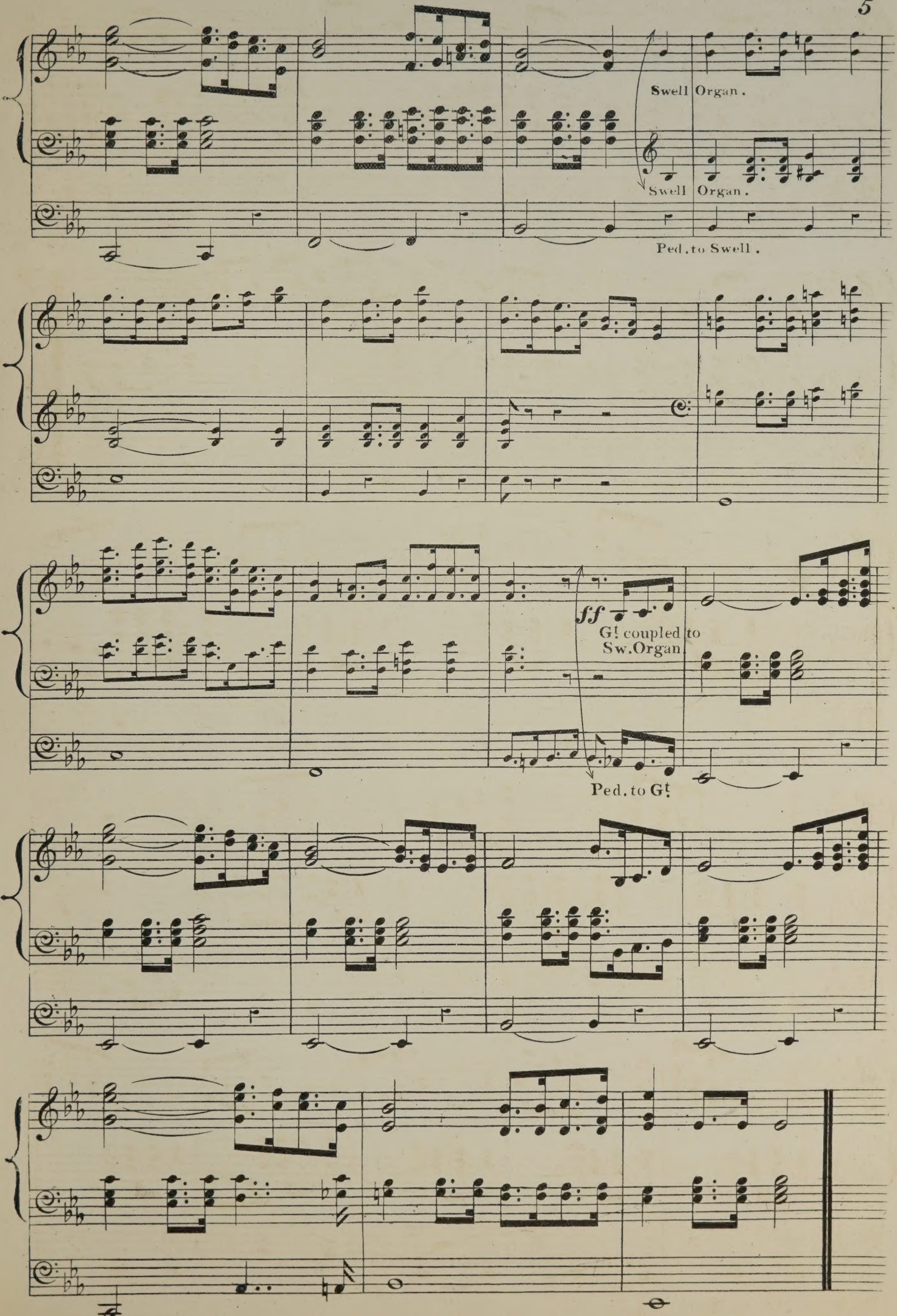

TEMPO DI MARCIA.
ORGAN.
Gt. Organ.
Gt Organ.
PEDALE.
Pedal to Gt.


Swell Organ.
Swell Organ.
Ped to Swell.
ff
G^t coupled to Sw. Organ.
Ped. to G^t

TRIO.


Solo stop 8 feet.
Gt. or Ch.
Swell with Oboe and Horn.
Ped. to Sw.
Swell Full.
Swell Full.
ff Gt. coupled to Sw.
Gt. coupled to Sw.
Ped. to Gt.
Swell.
Swell.
3
3
3
3


SOLO.
Flute 4 feet.
Swell with Oboe.
Ped, to Swell.
Gt. Organ, Full.
Gt. Organ, Full.
Ped. to Gt.


Swell Organ.
Swell Organ.
Ped. to Swell.
ff
G! coupled to Sw. Organ
Ped. to G!

S. Stigan

Dedicated to his Friend,
J. Spencer Curwen, Esq. A.R.A.M.

MARCH

OF THE

JEWISH WARRIORS

(WITH CHORUS)

9d

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GEO. SHINN.

Mus. Bac. Cantab.

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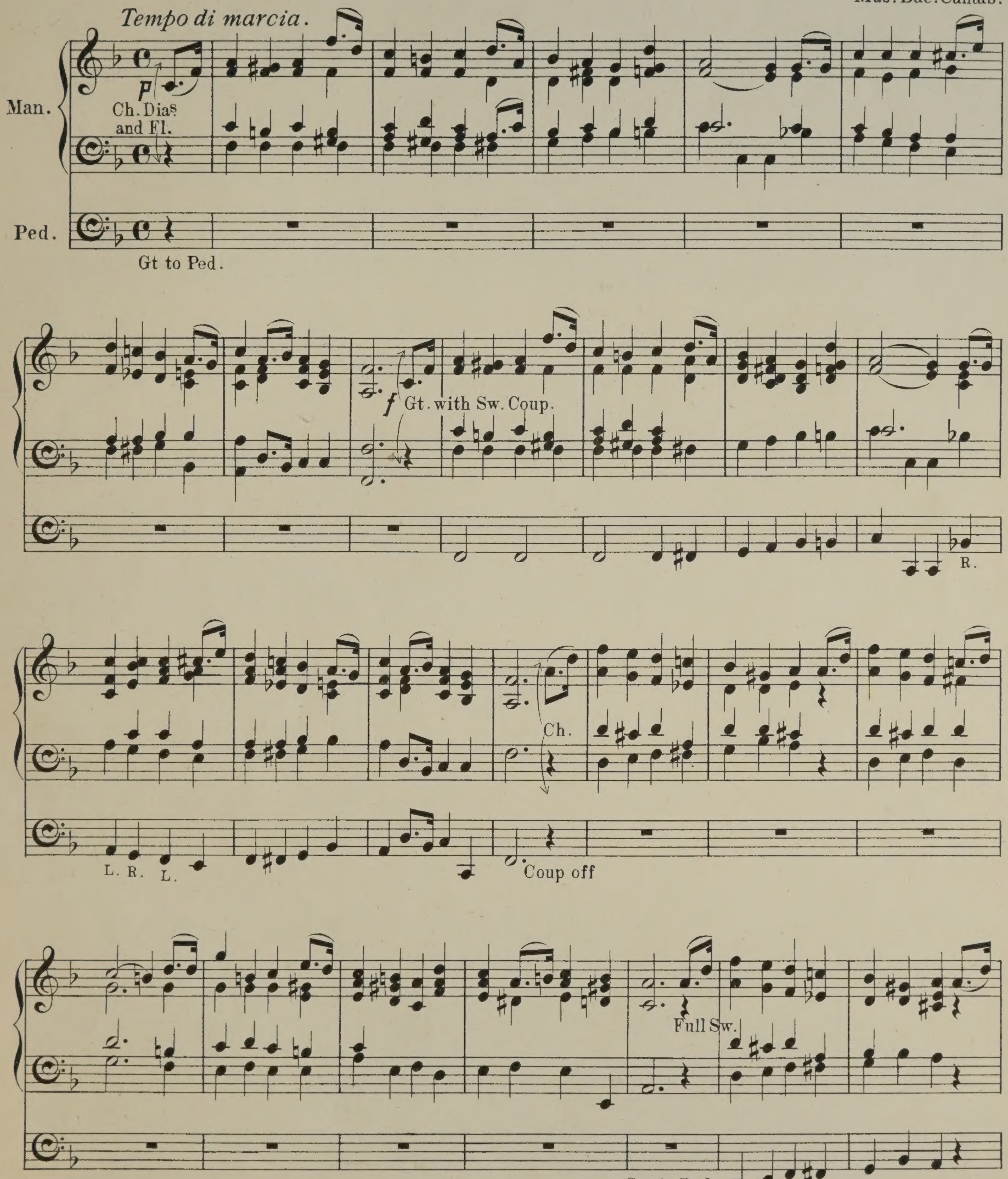
Tempo di marcia.
Man.
Ped.
p
Ch. Dias. and Fl.
Gt to Ped.
f Gt. with Sw. Coup.
R.
L. R. L.
Ch.
Coup off
Full Sw.
Sw. to Ped.

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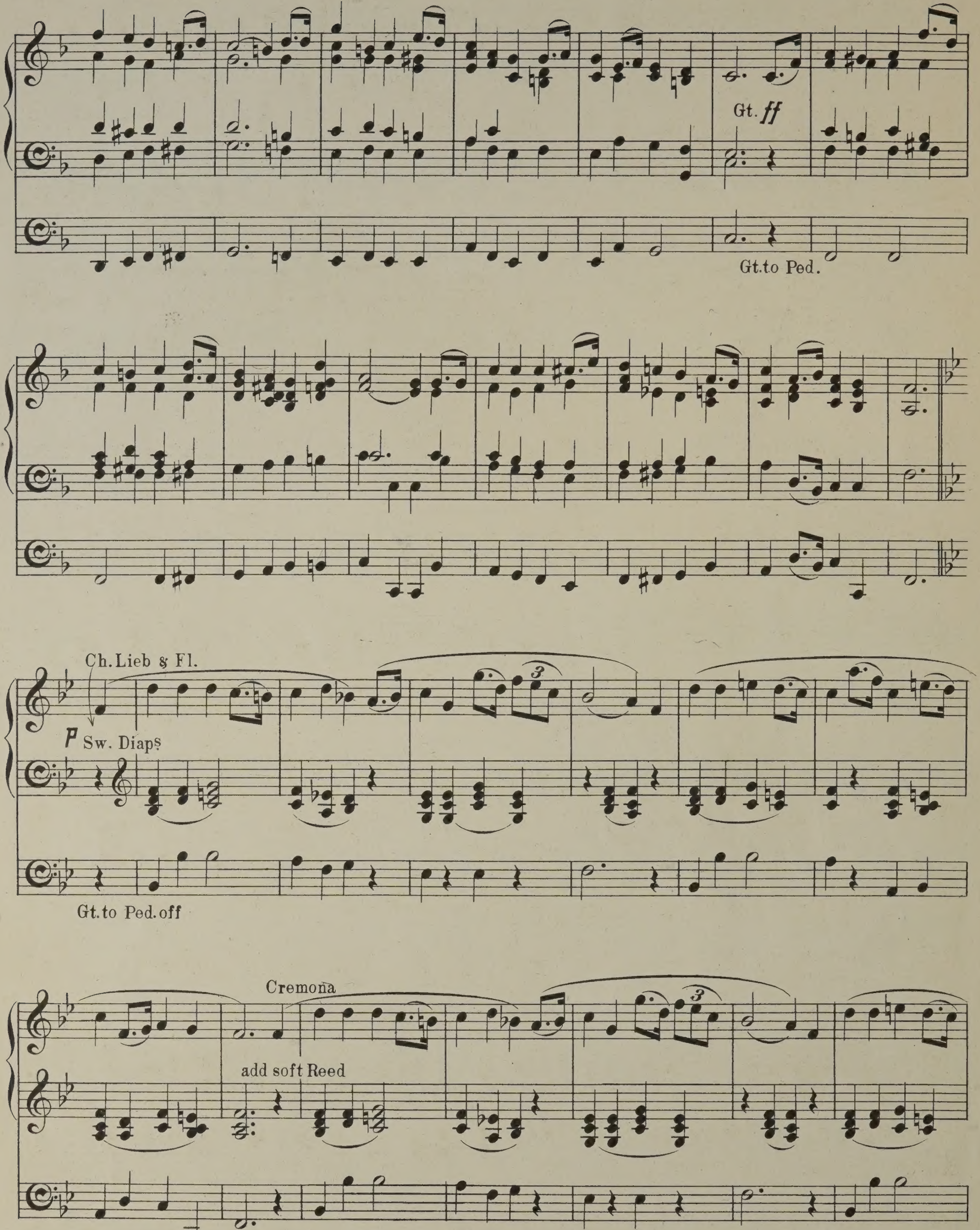
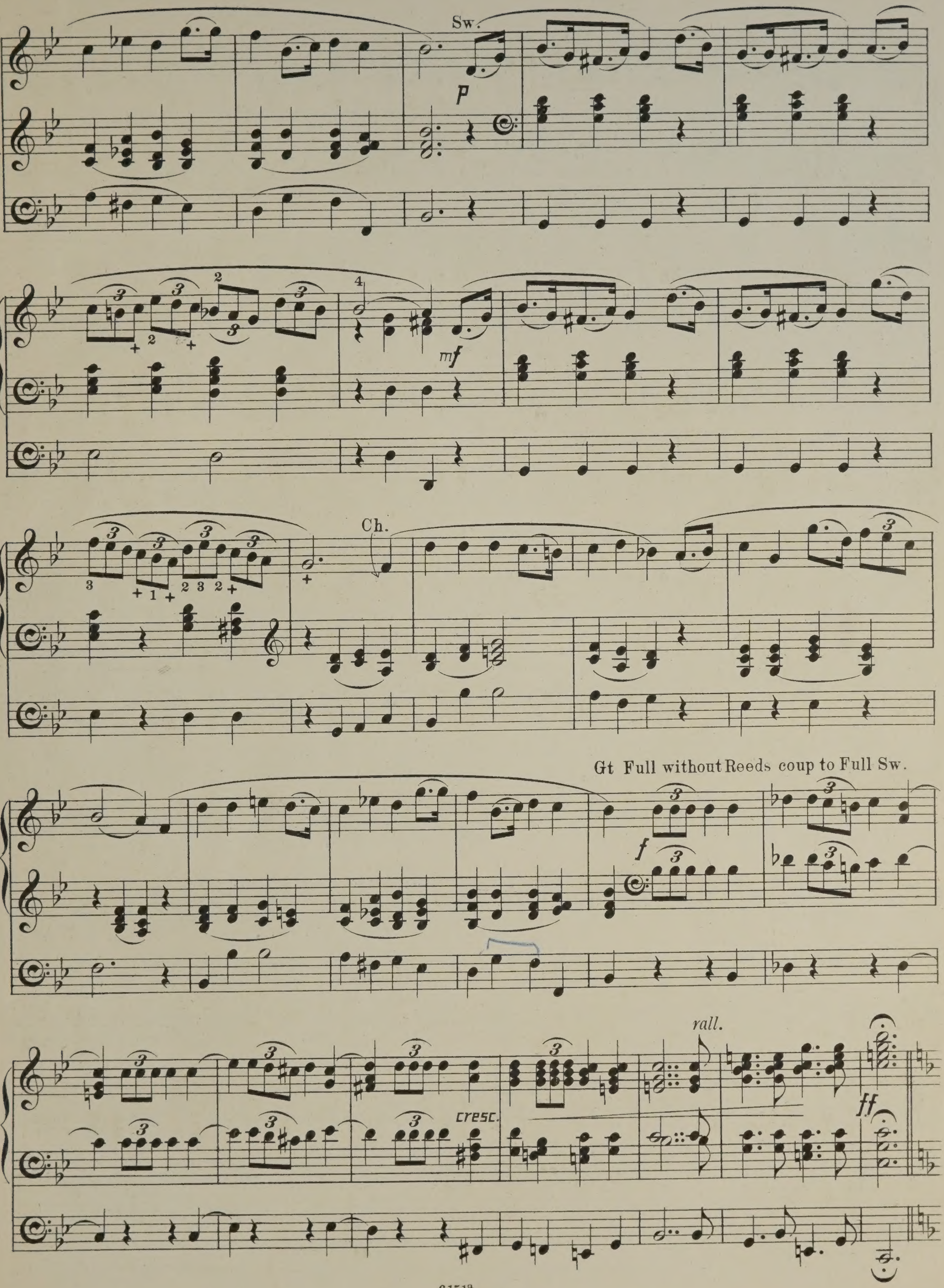
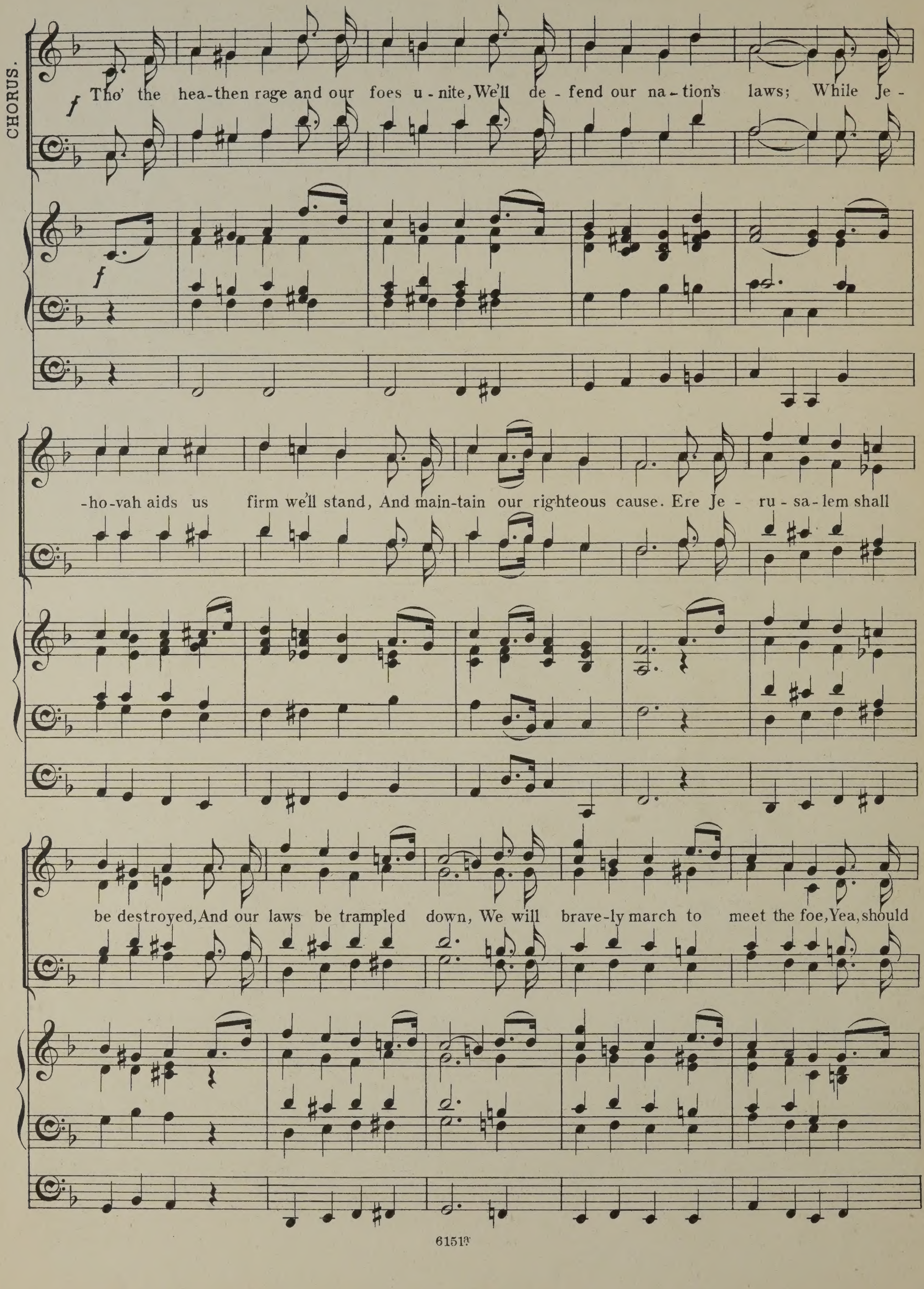
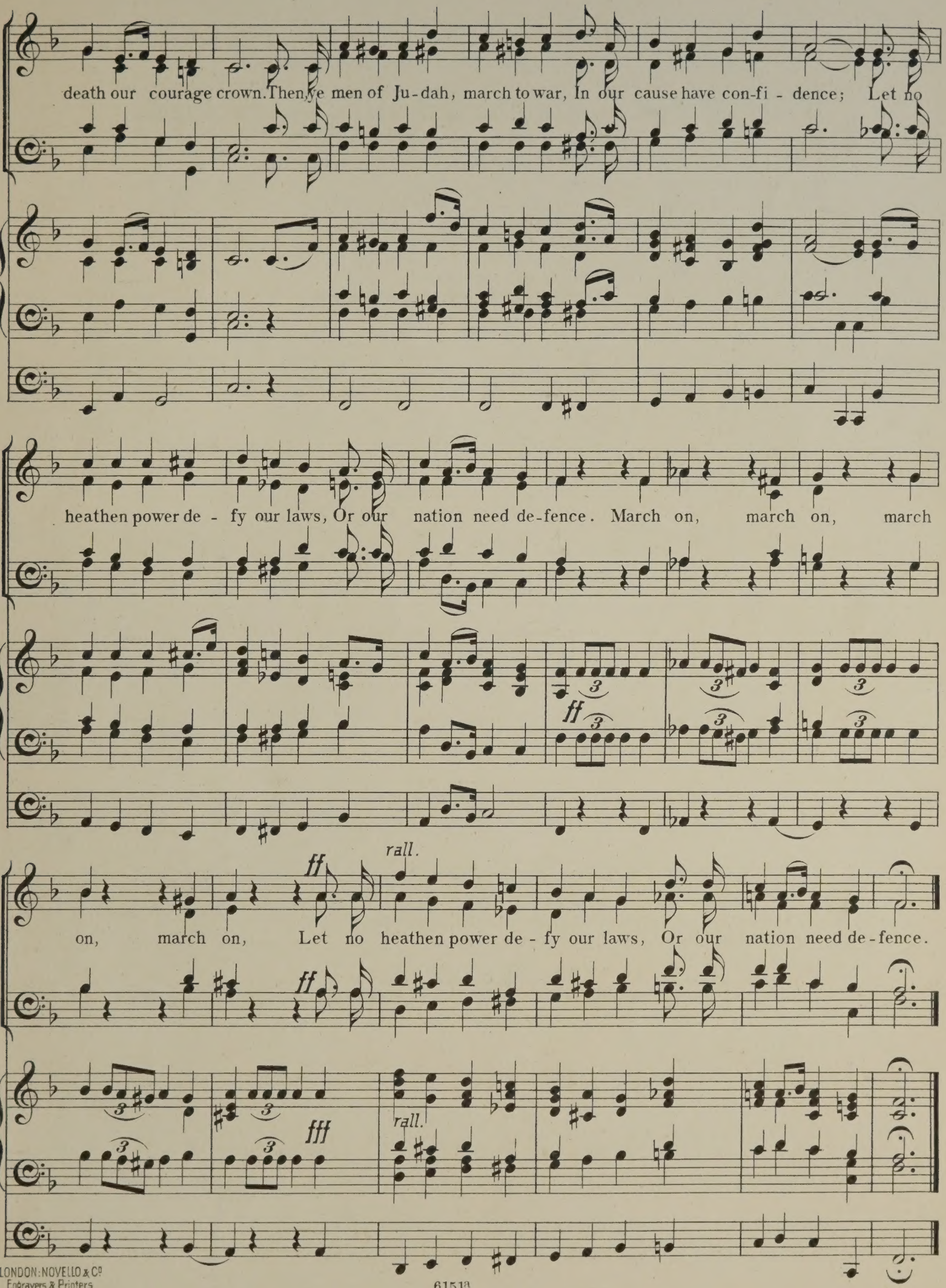

Gt. ff
Gt.to Ped.
Ch.Lieb & Fl.
p Sw. Diaps
3
Gt.to Ped.off
Cremona
add soft Reed
3


Sw.
p
mf
Ch.
Gt Full without Reeds coup to Full Sw.
f
cresc.
rall.
ff


CHORUS.
f
Tho' the hea-then rage and our foes u-nite, We'll de-fend our na-tion's laws; While Je-
f
-ho-vah aids us firm we'll stand, And main-tain our righteous cause. Ere Je-ru-sa-lem shall
be destroyed, And our laws be trampled down, We will brave-ly march to meet the foe, Yea, should


death our courage crown. Then, ye men of Ju-dah, march to war, In our cause have con-fi - dence; Let no
heathen power de - fy our laws, Or our nation need de-fence. March on, march on, march
on, march on, Let no heathen power de - fy our laws, Or our nation need de-fence.
ff
rall.
ff
fff
rall.

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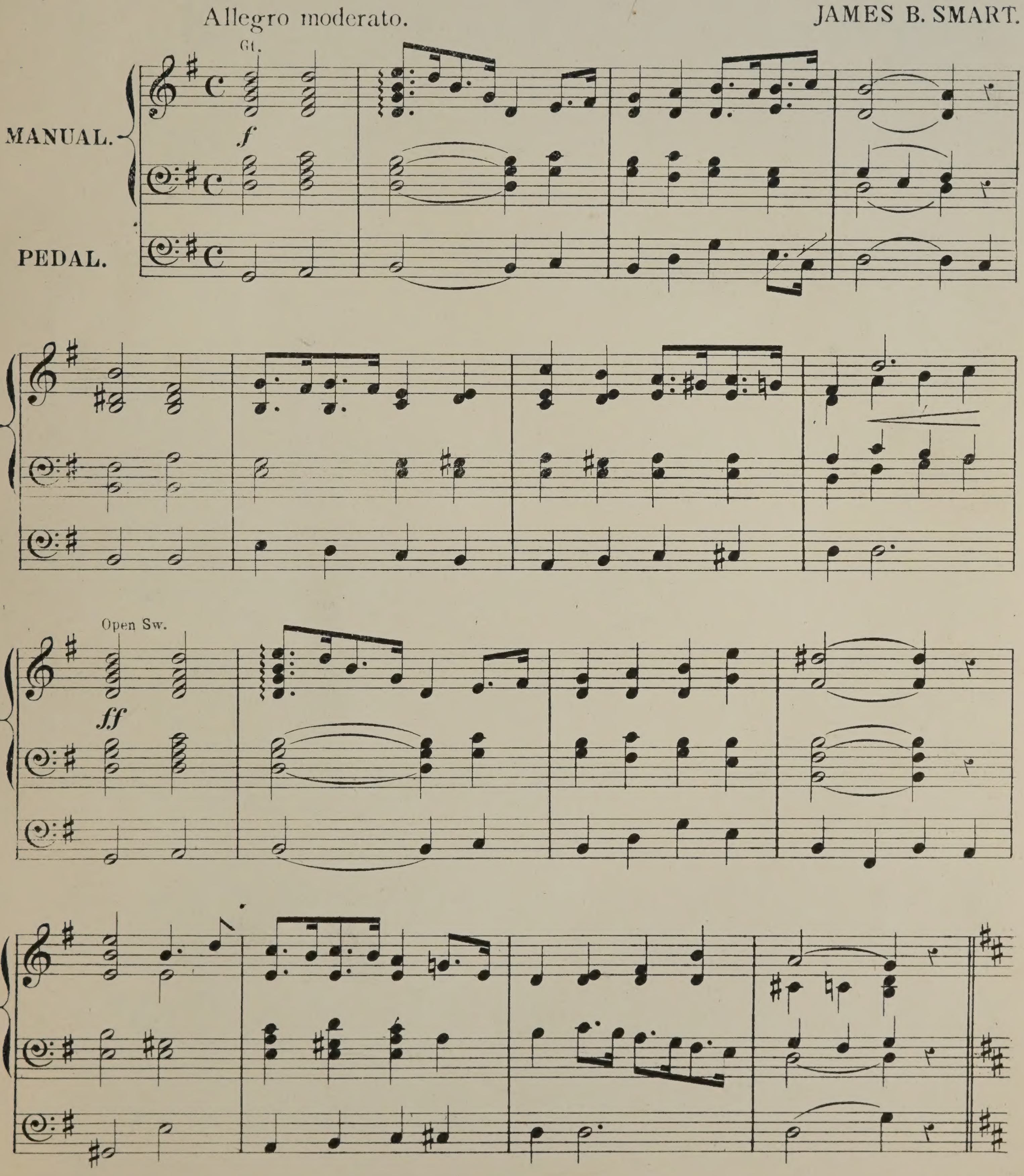
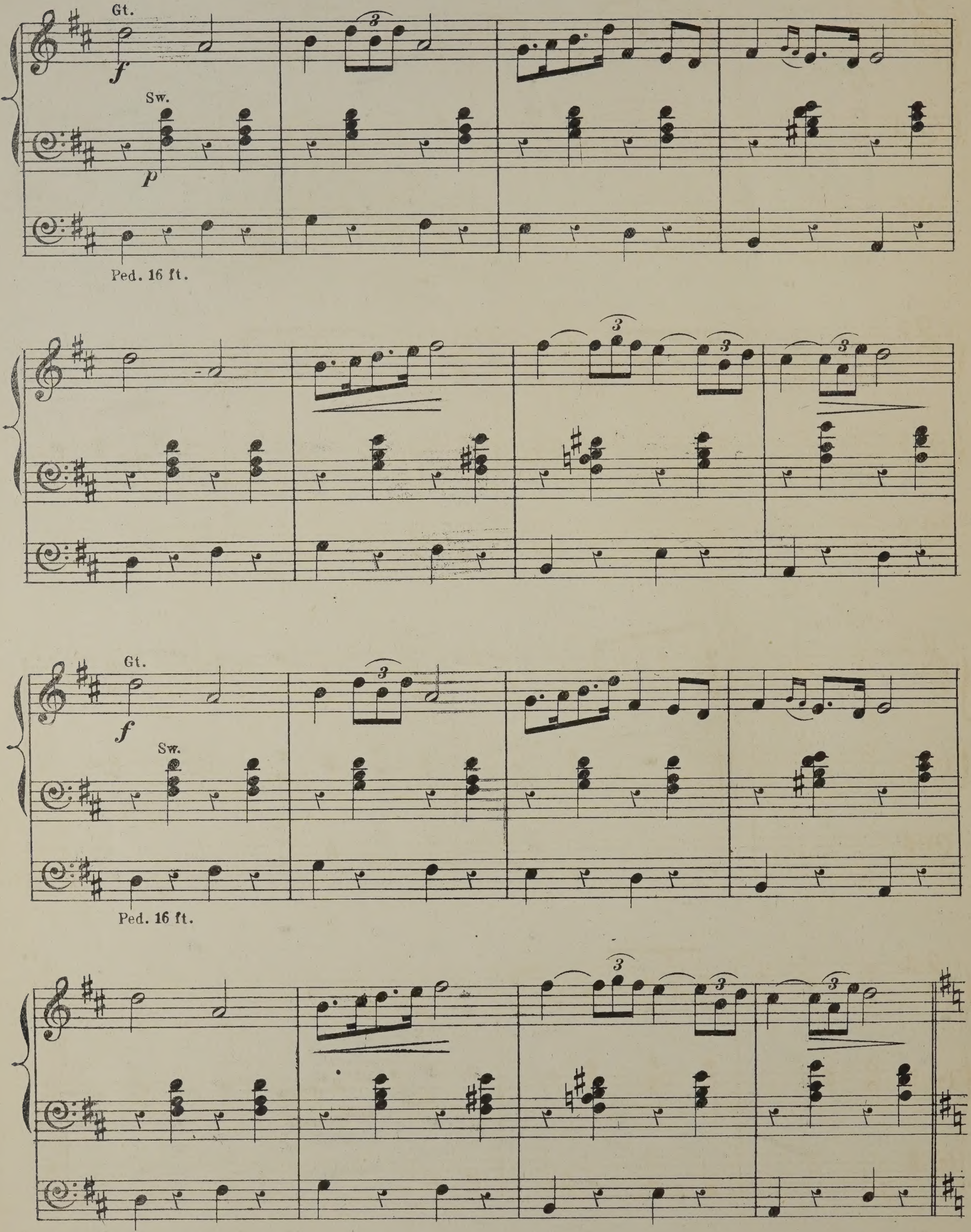
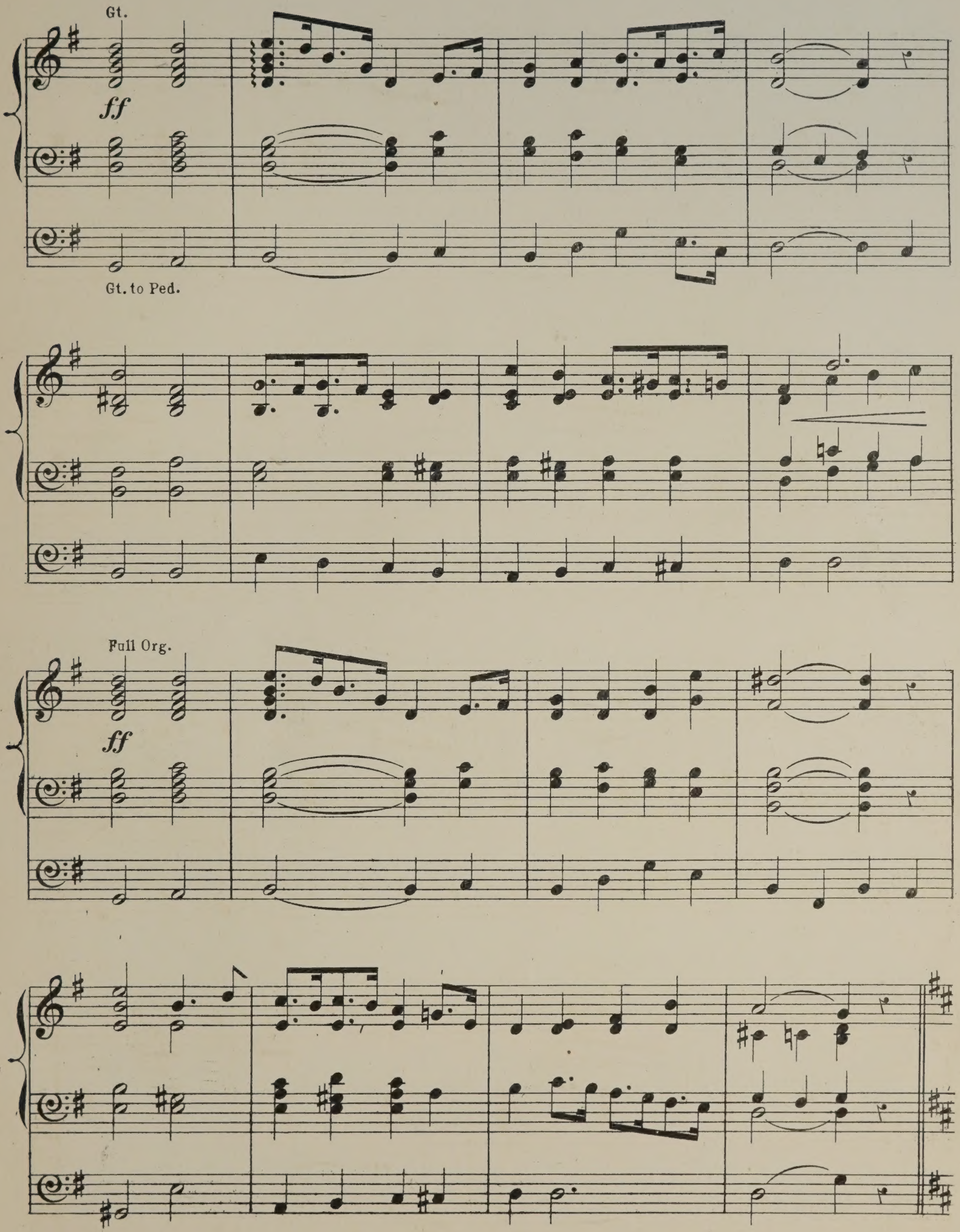
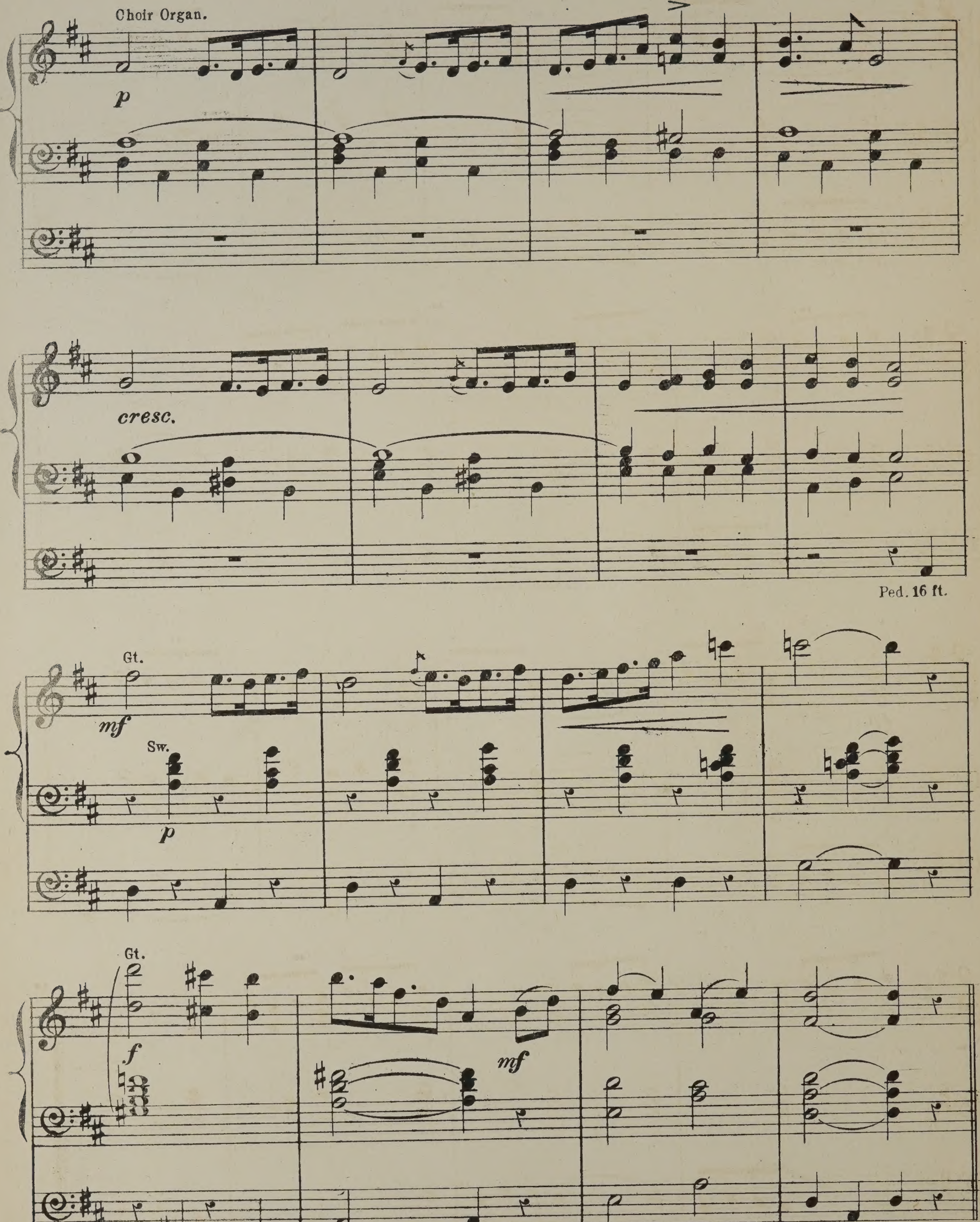
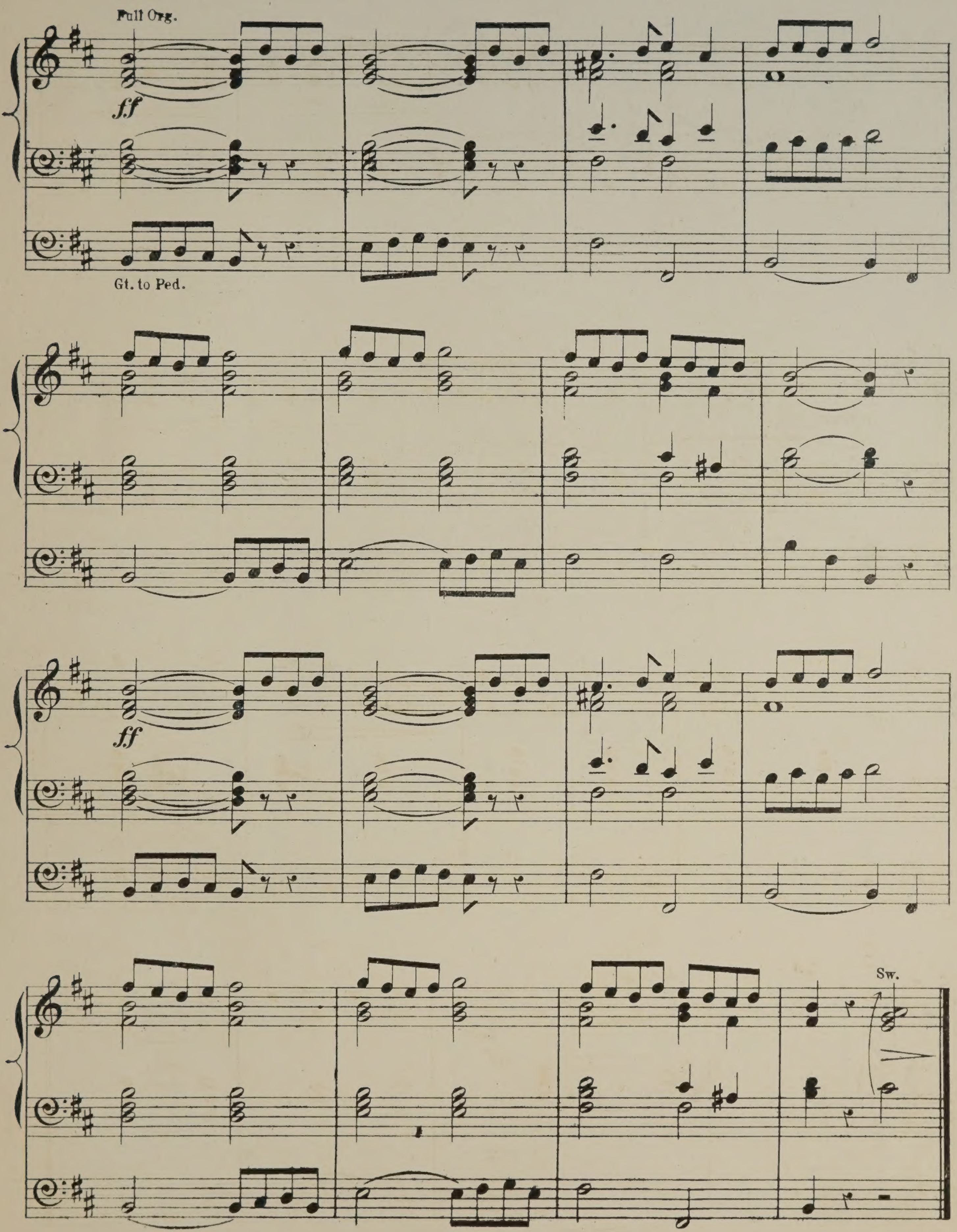
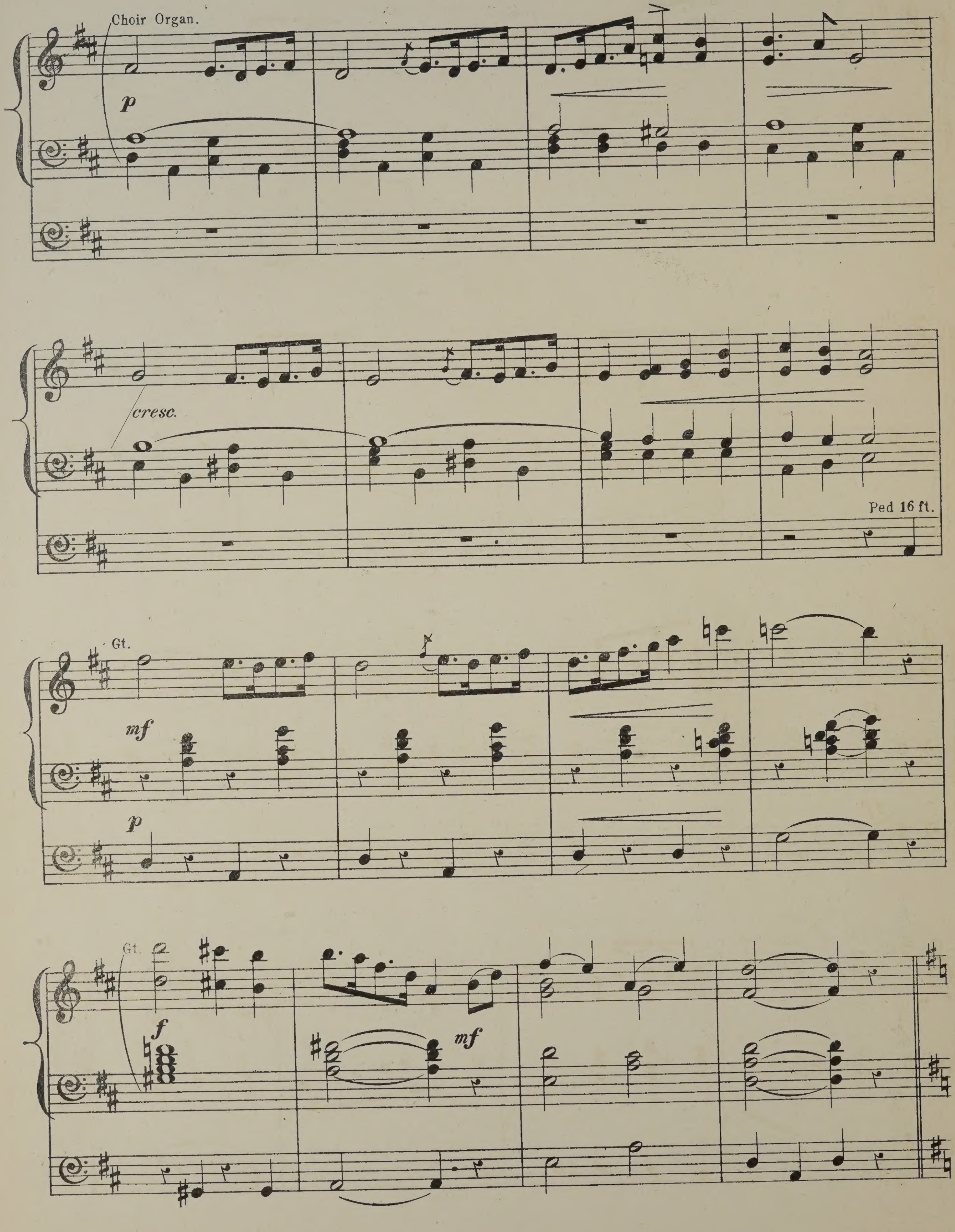

Allegro moderato.
Gt.
f
MANUAL.
PEDAL.
Open Sw.
ff

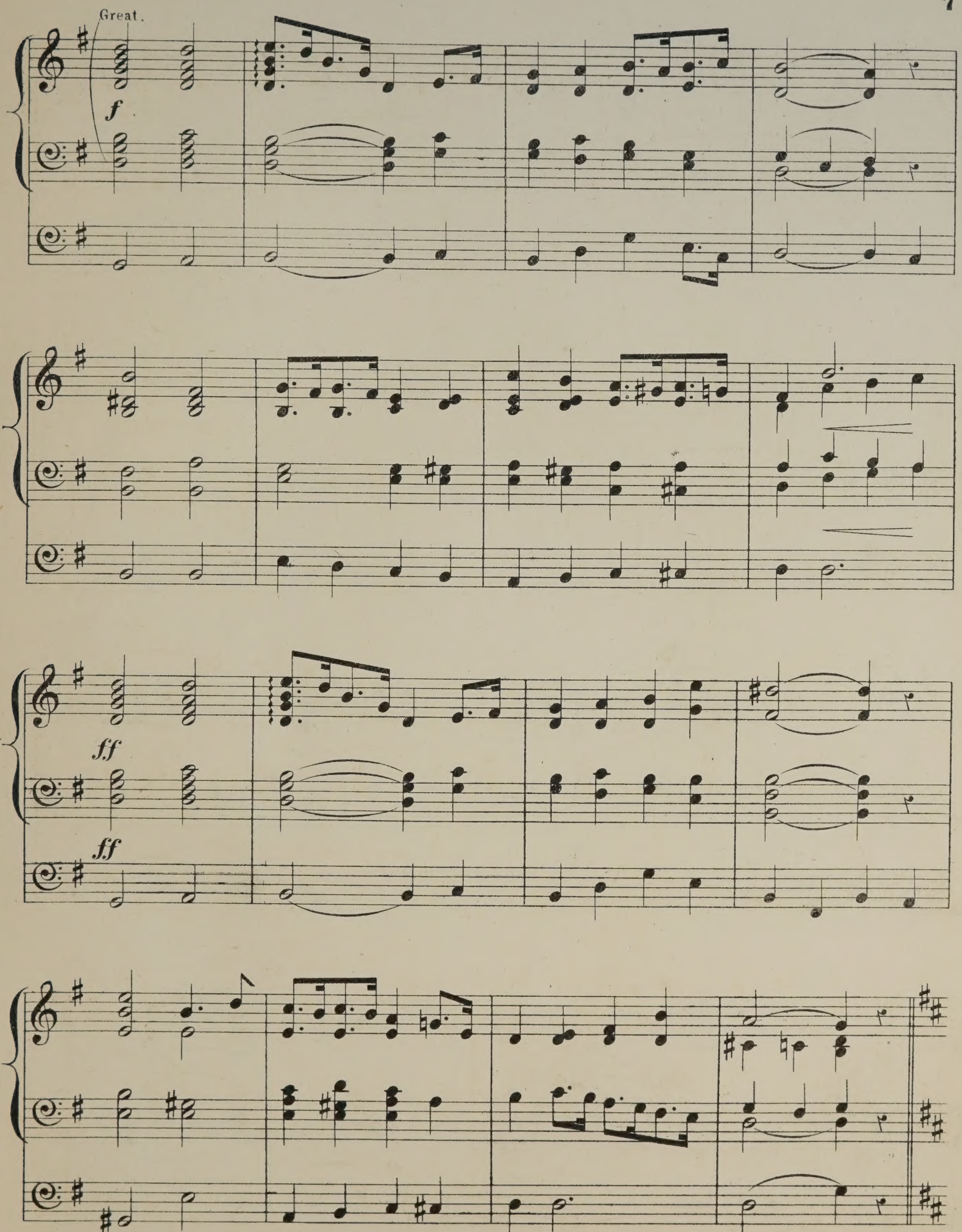

Gt.
f
Sw.
p
3
Ped. 16 ft.
3
3
3
3
Gt.
f
Sw.
3
Ped. 16 ft.
3
3
3
3

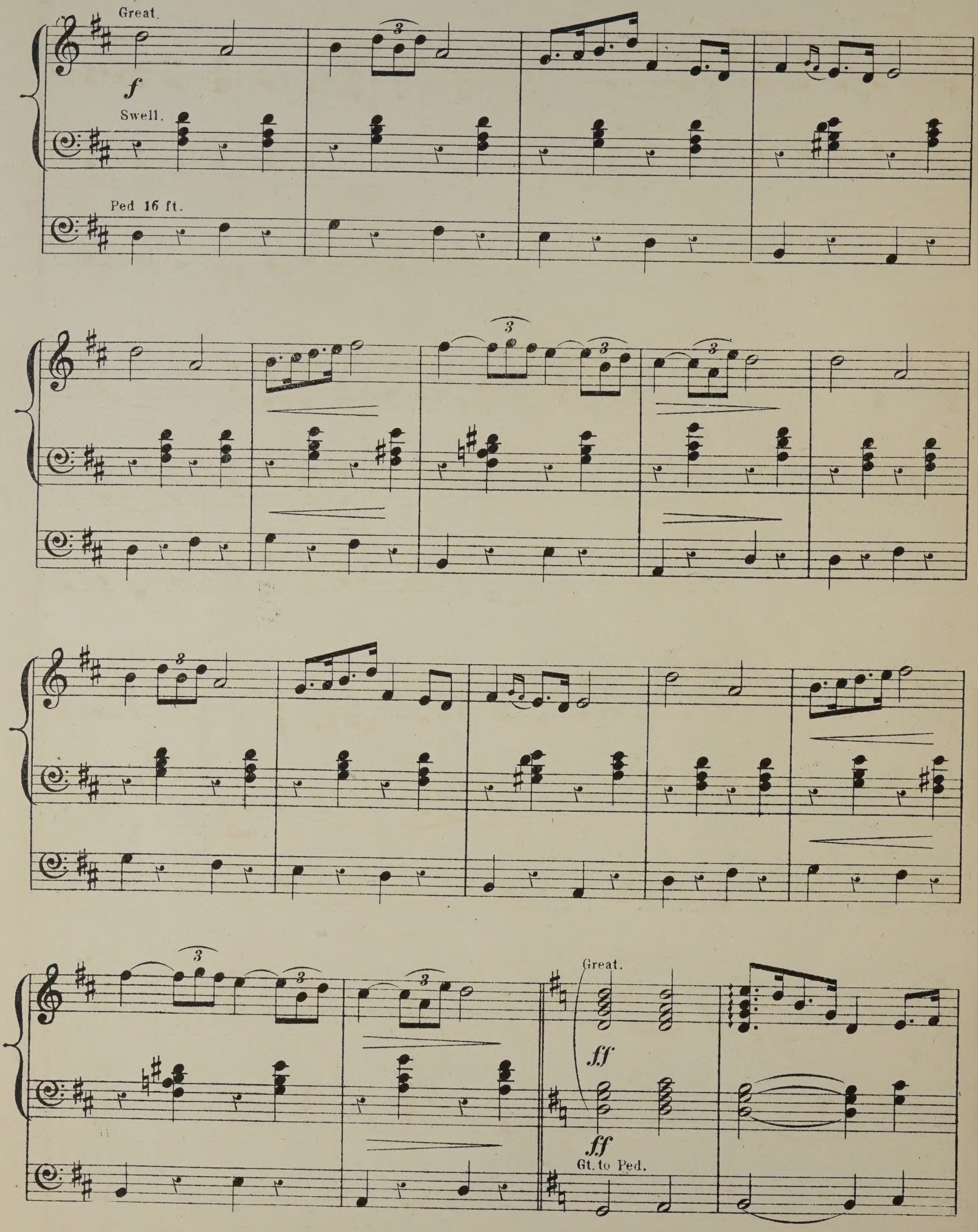

Gt.
ff
Gt. to Ped.
Full Org.
ff

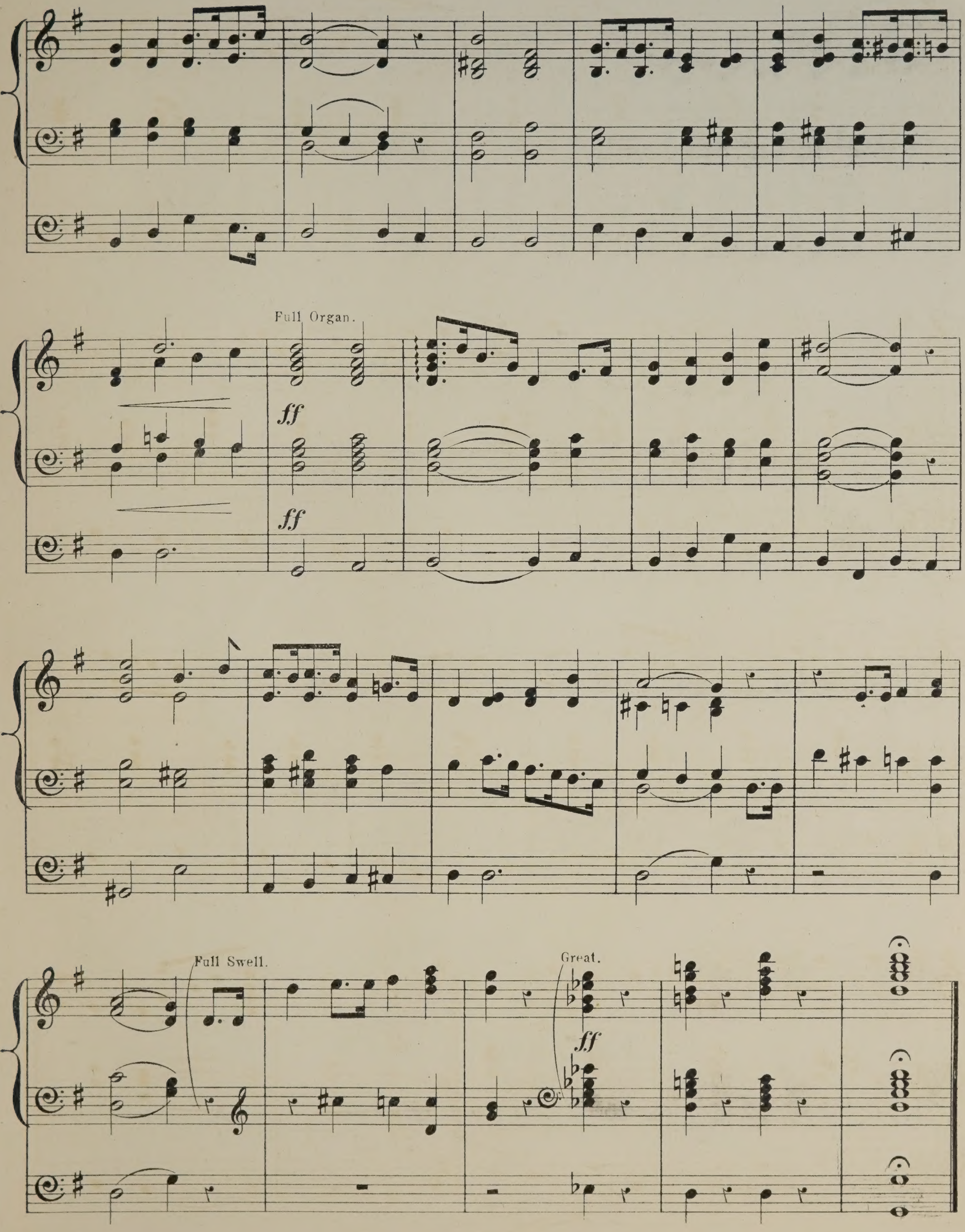

Choir Organ.
p
cresc.
Ped. 16 ft.
Gt.
mf
Sw.
p
Gt.
f
mf


Full Org.
ff
Gt. to Ped.
ff
Sw.


Choir Organ.
p
cresc.
Ped 16 ft.
Gt.
mf
p
Gt.
f
mf


Great.
f
ff
ff


Great.
f
Swell.
Ped 16 ft.
3
Great.
ff
ff
Gt. to Ped.


Full Organ.
ff
ff
Full Swell.
Great.
ff

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1.	ANDANTE CANTABILE	MENDELSSOHN	2.6	2.	TWO ANDANTES	MENDELSSOHN	3.0
3.	AVE MARIA	CHERUBINI	2.6	4.	ANDANTINO (BALLADE Op. 38)	CHOPIN	2.6
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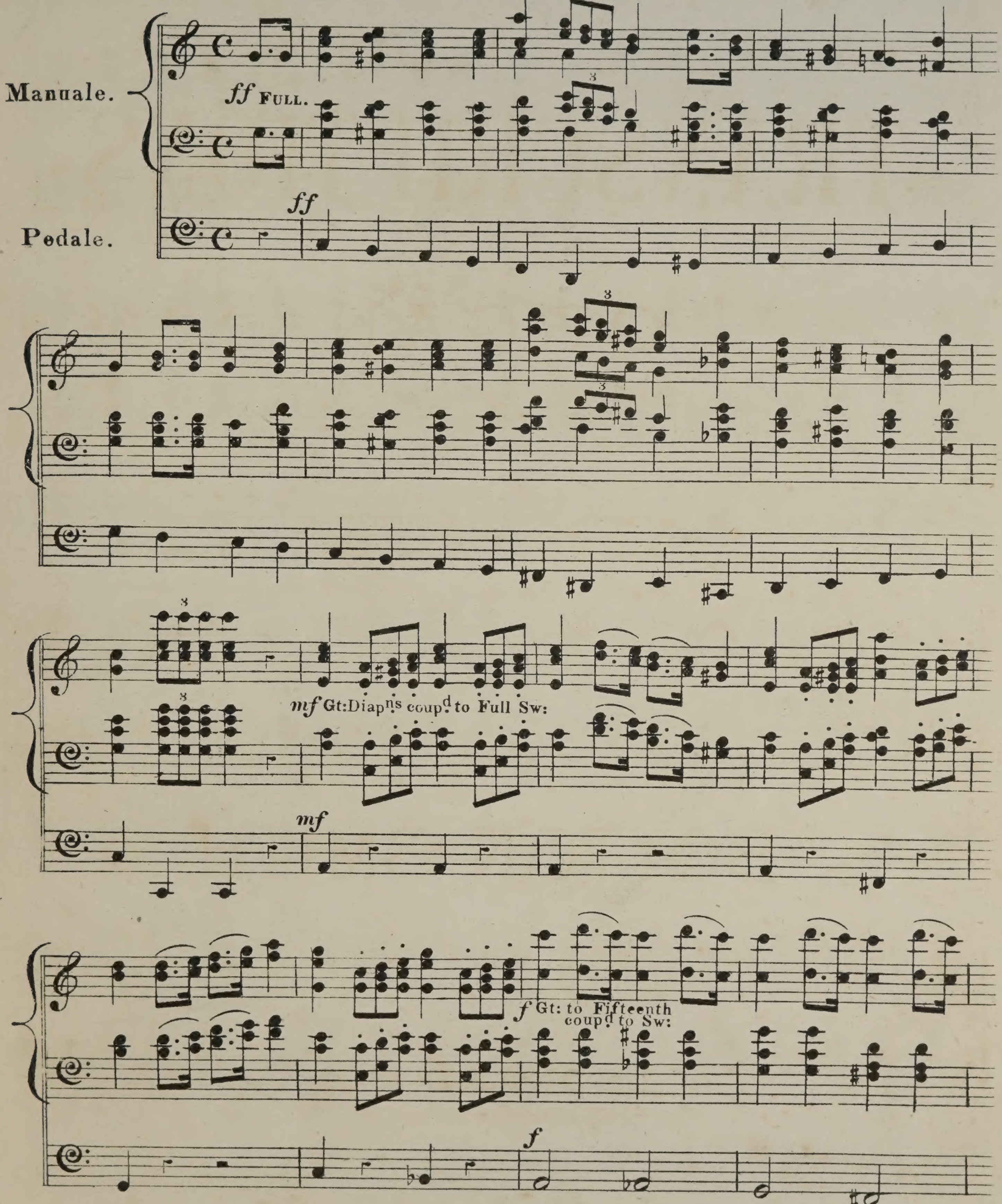
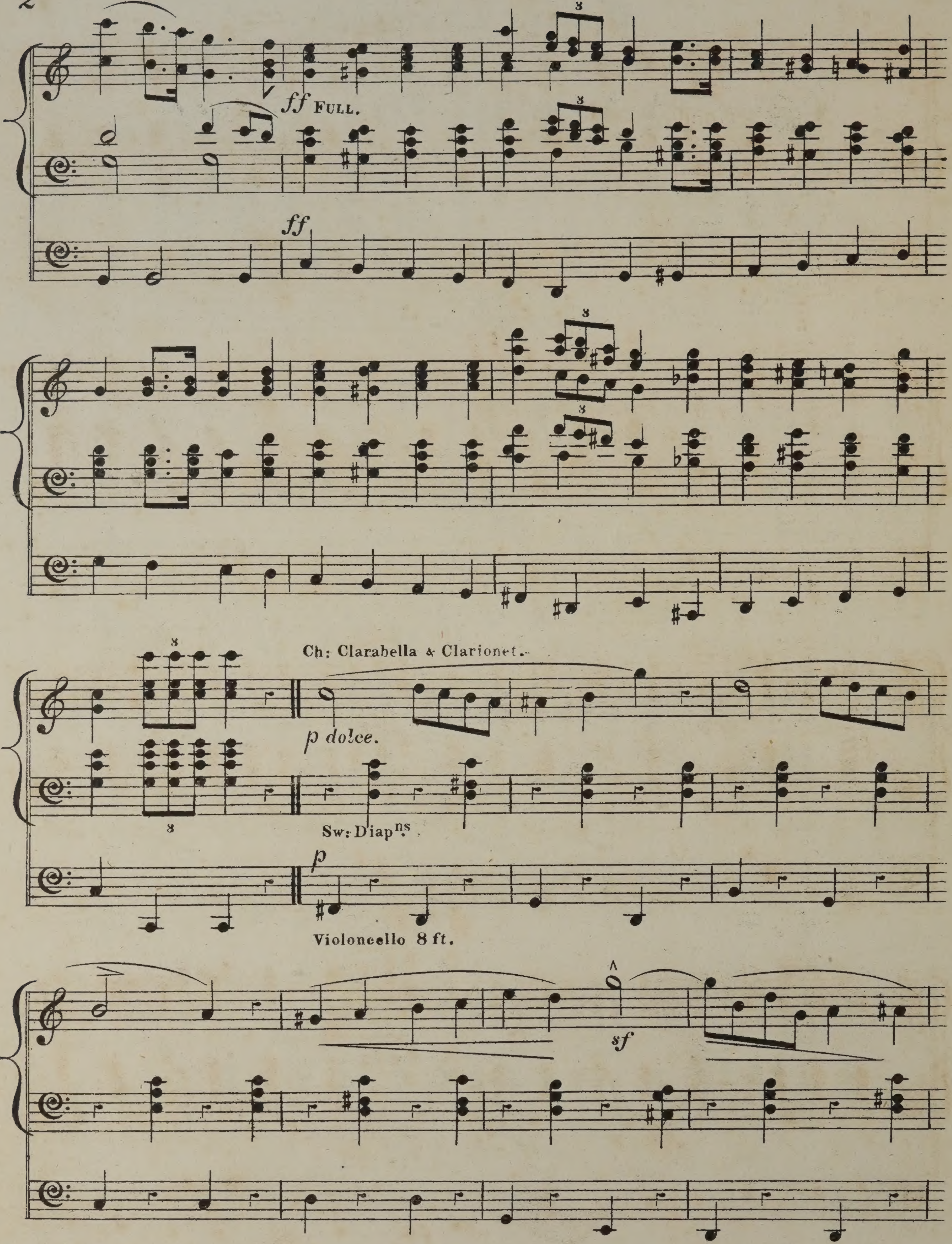
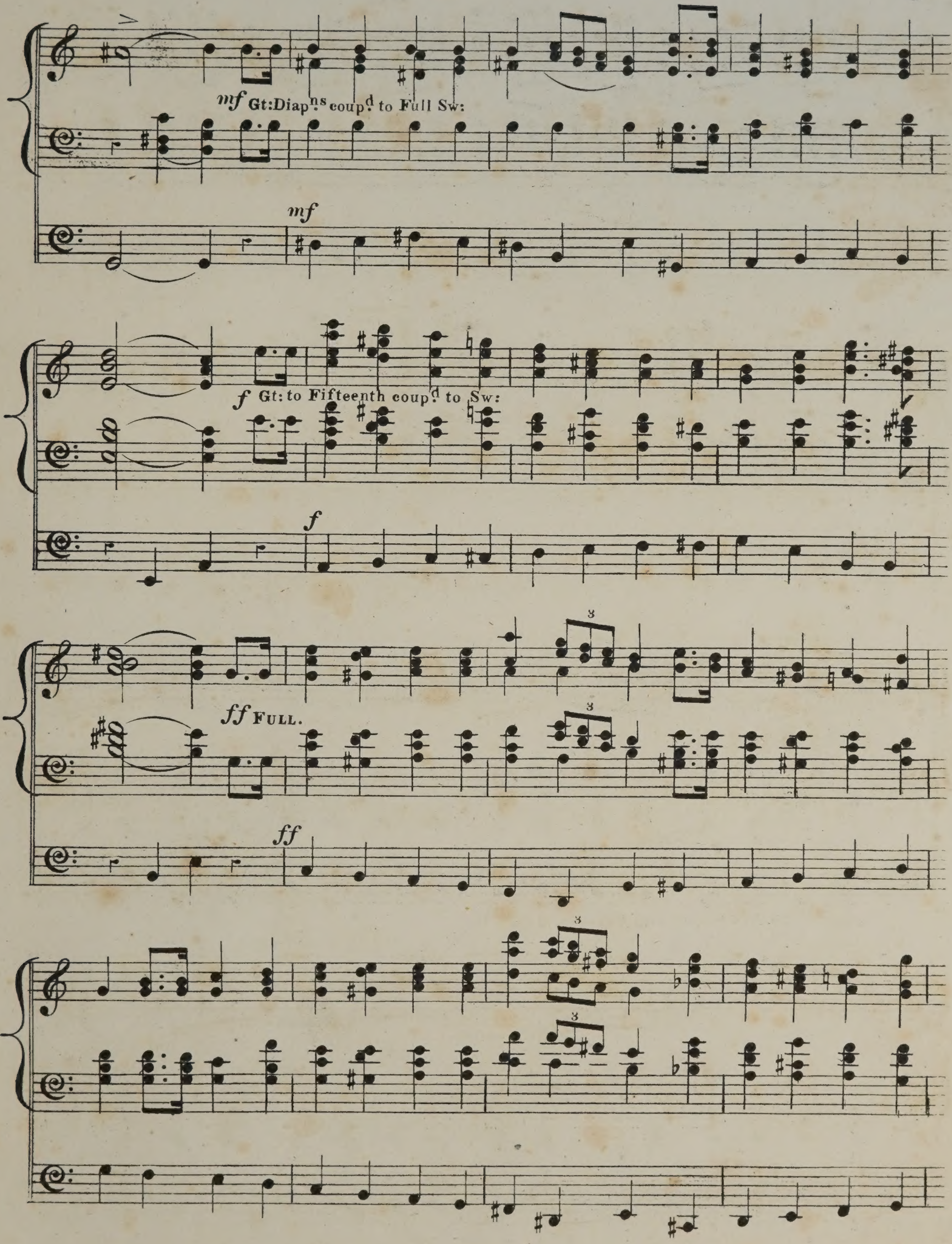
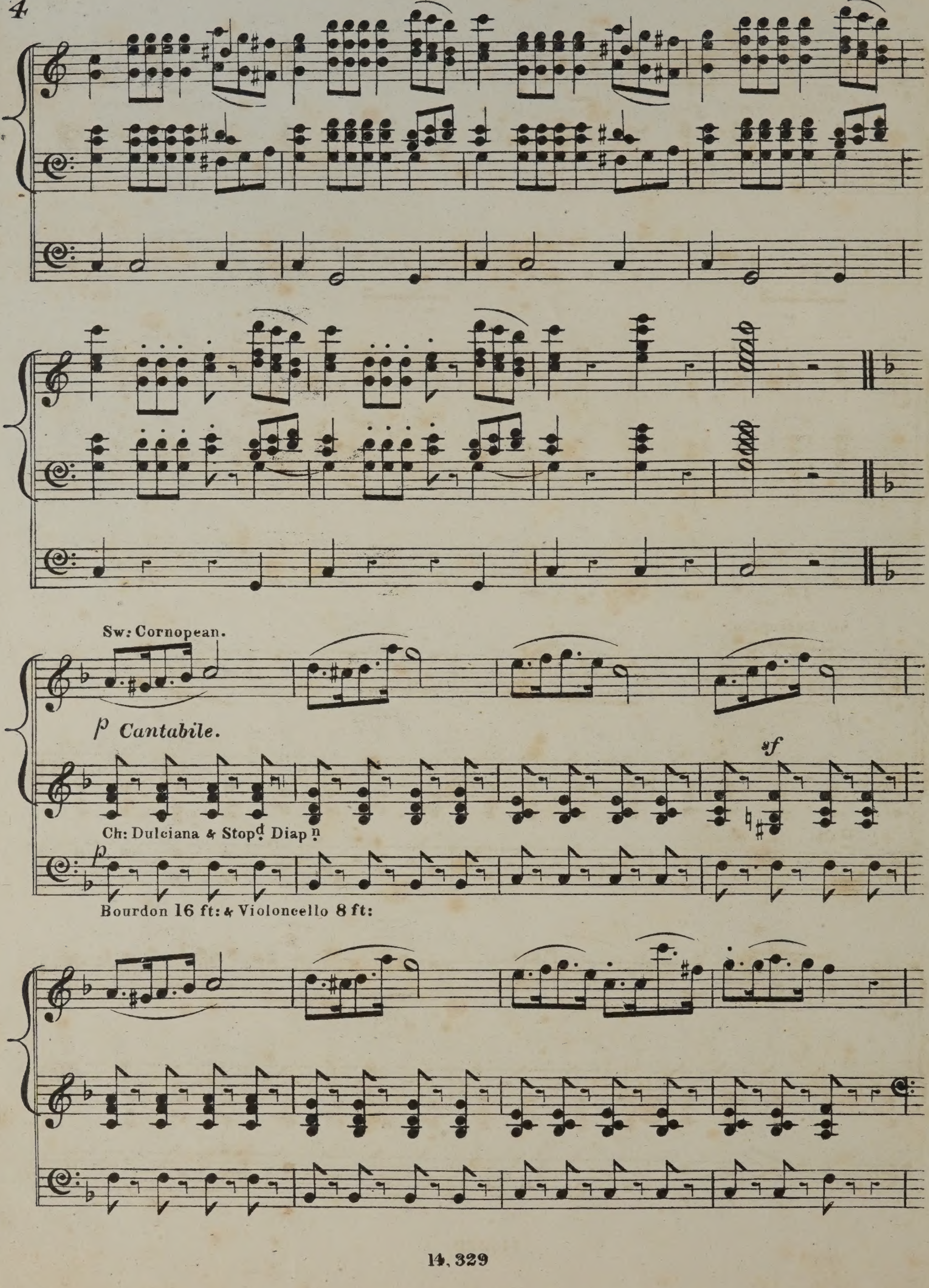
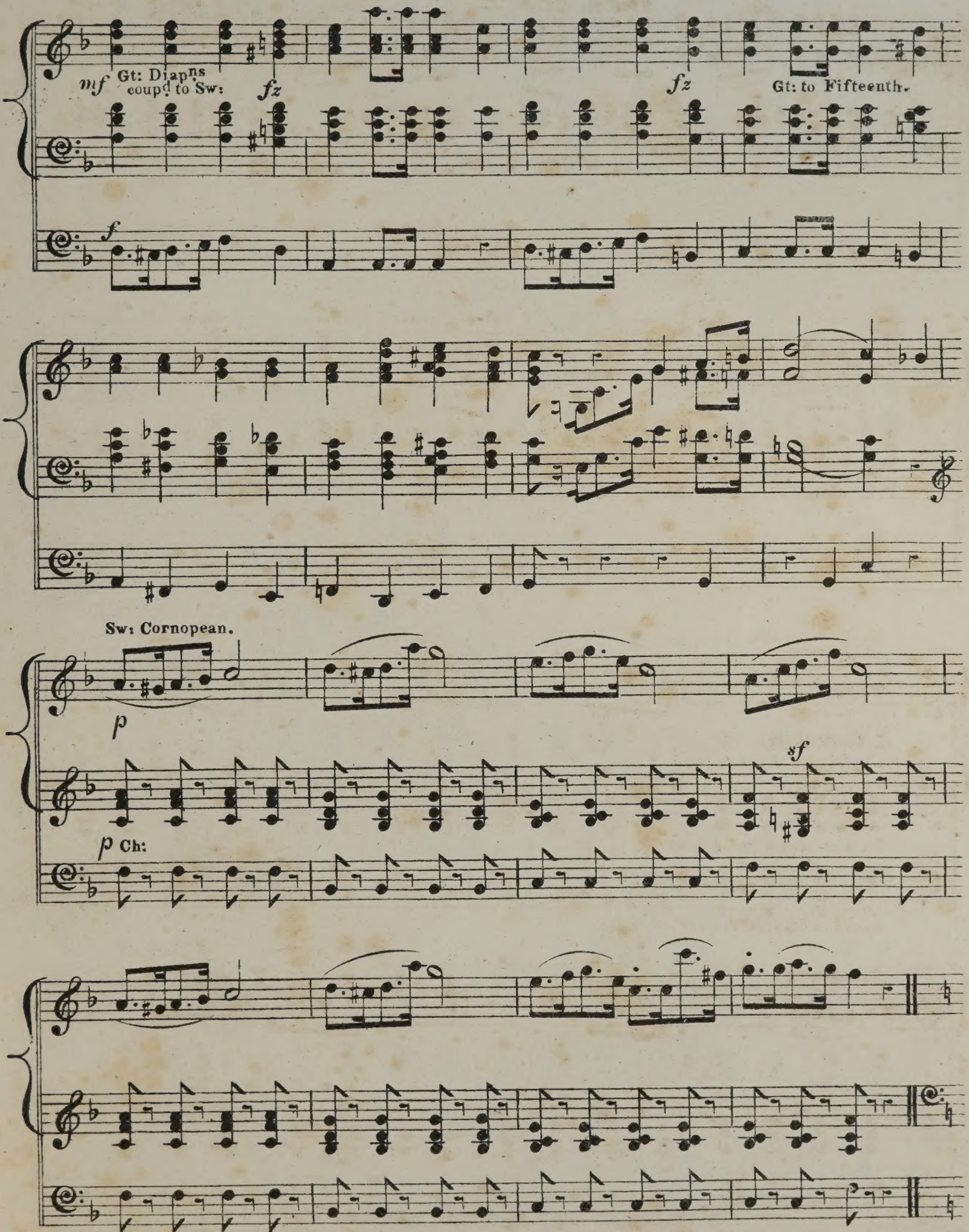
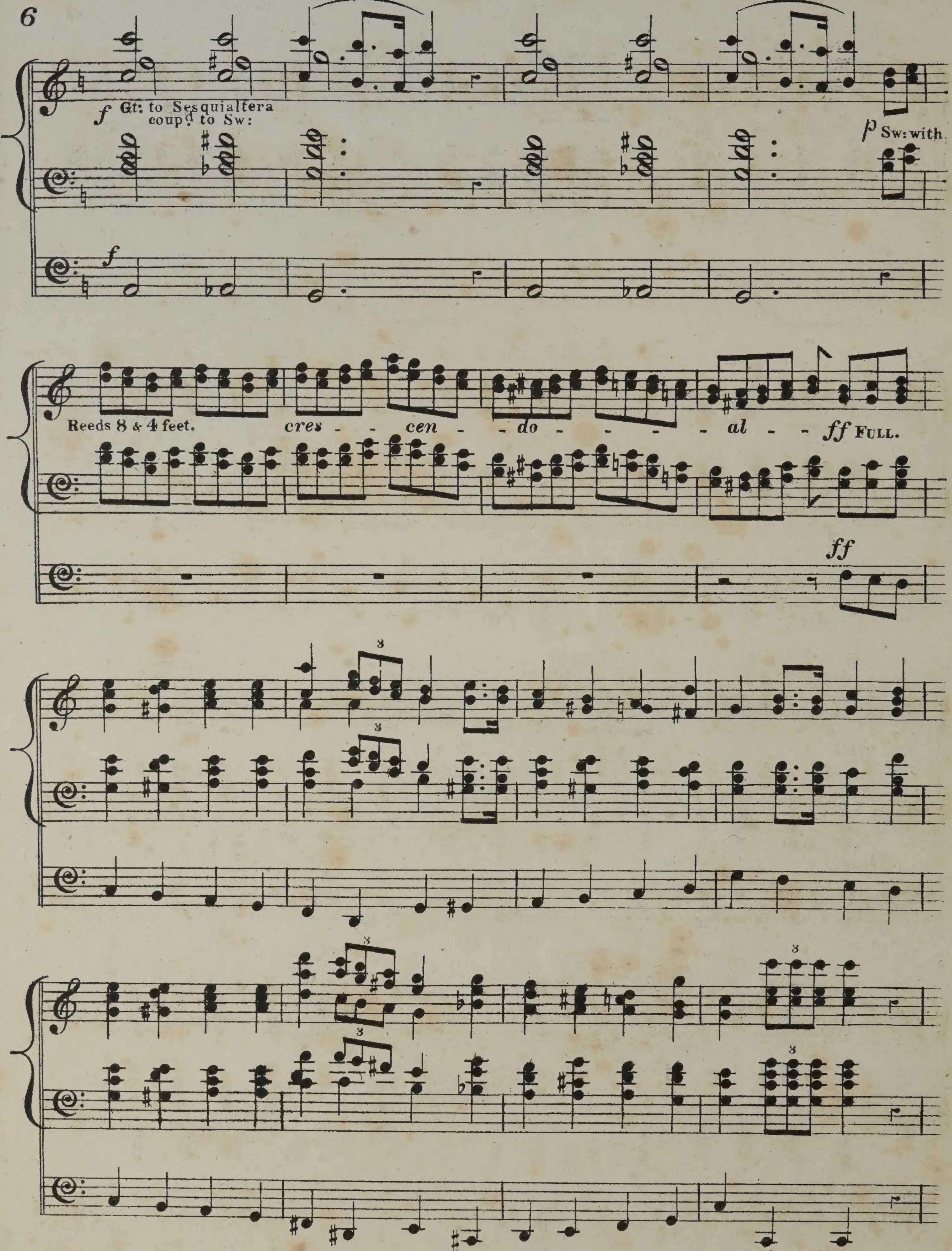

Manuale.
Pedale.
ff FULL.
ff
mf Gt: Diap^ns coup^d to Full Sw:
mf
f Gt: to Fifteenth coup^d to Sw:
f

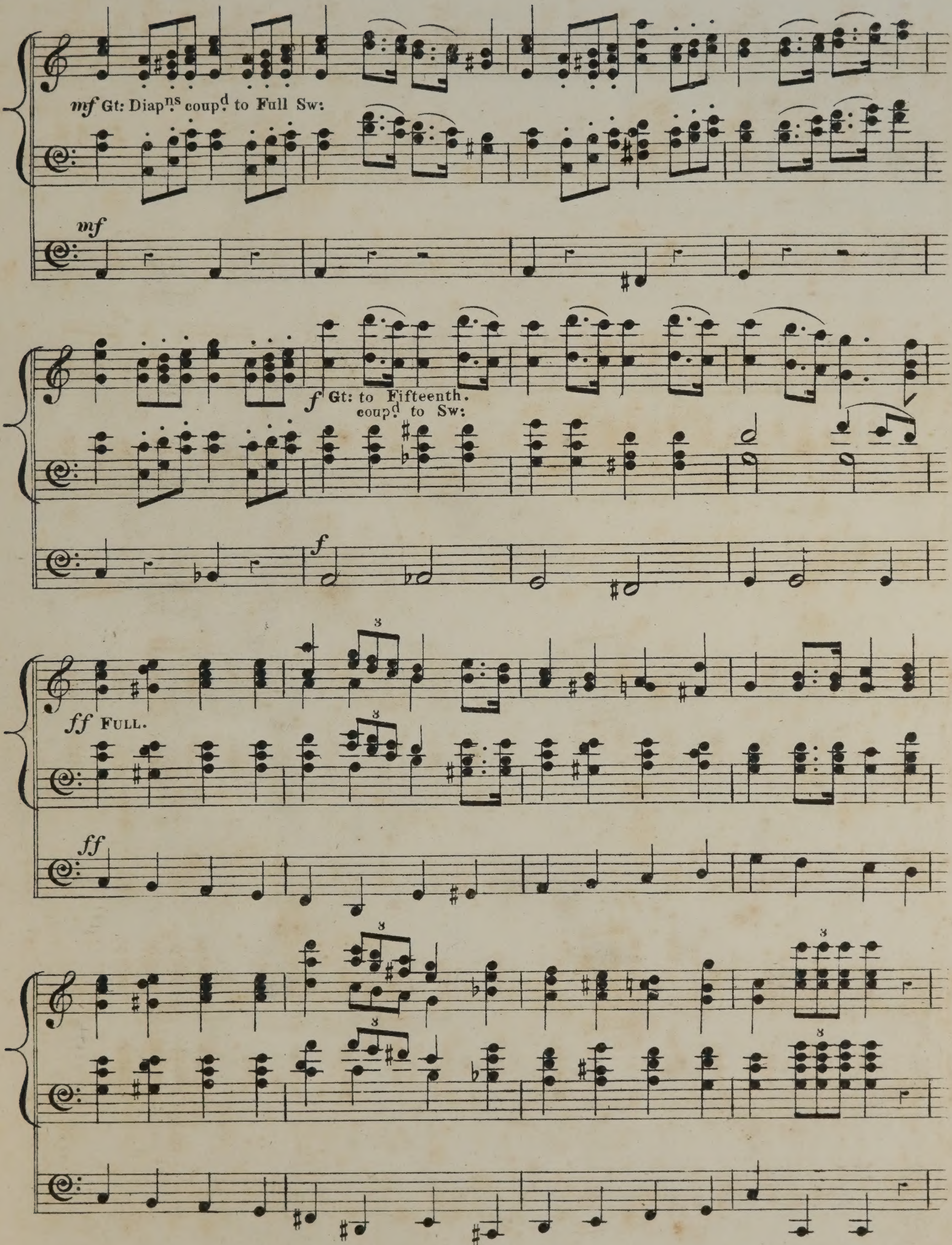

ff FULL.
ff
Ch: Clarabella & Clarionet.
p dolce.
Sw: Diapns.
p
Violoncello 8 ft.
sf

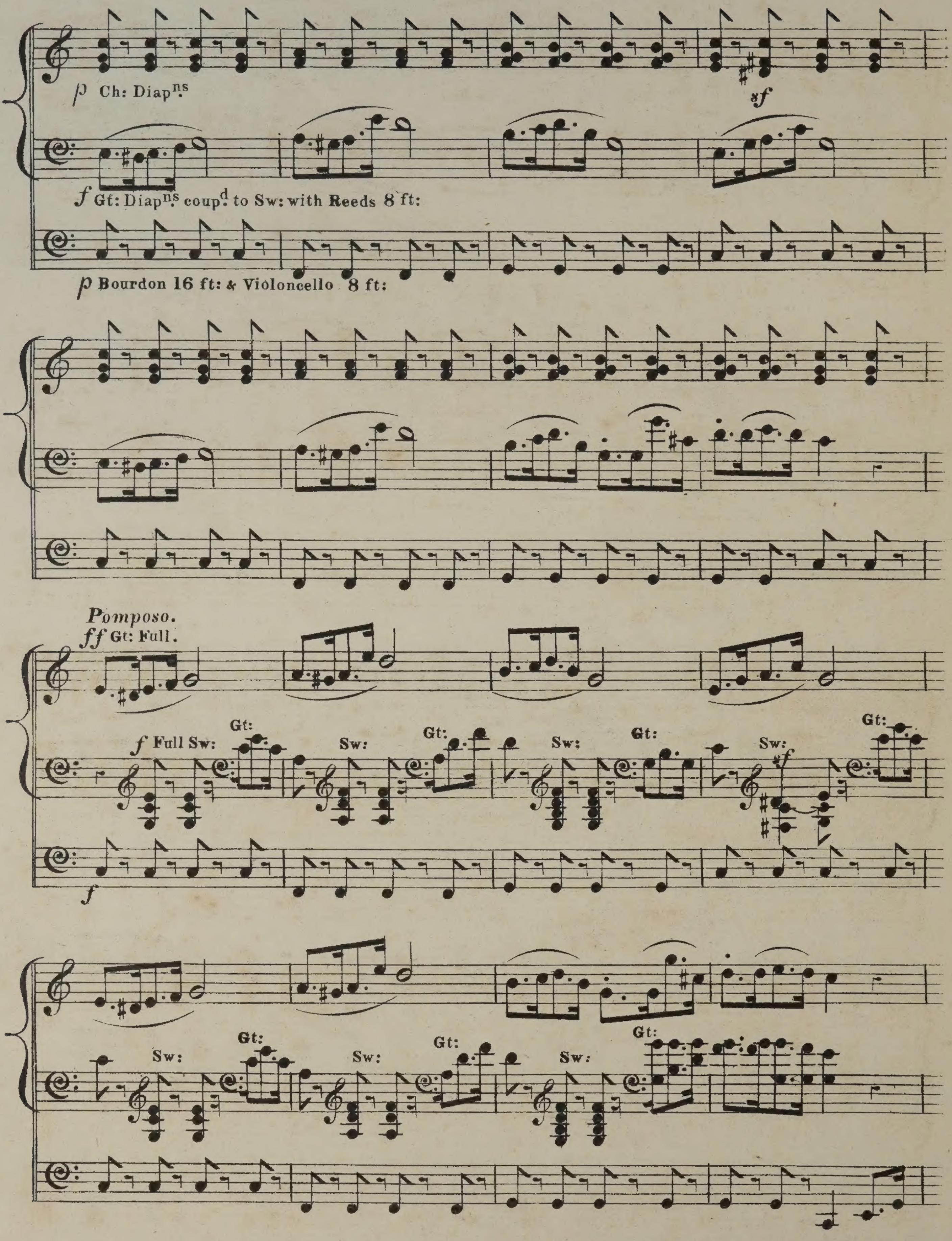

mf Gt:Diapns coupd to Full Sw:
mf
f Gt: to Fifteenth coupd to Sw:
f
3
3
ff FULL.
ff
3
3

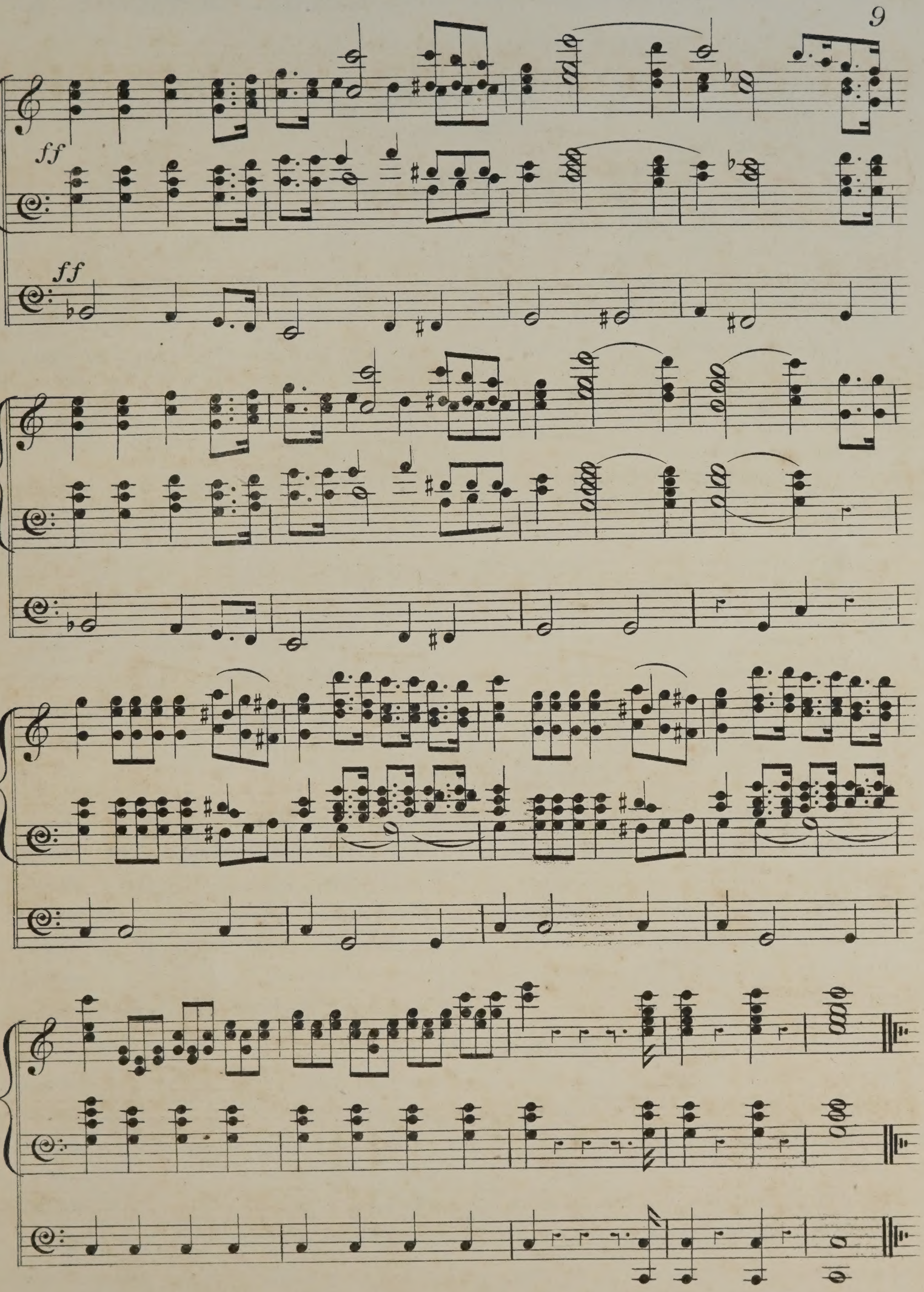

Sw: Cornopean.
p Cantabile.
sf
Ch: Dulciana & Stopd. Diapn.
p
Bourdon 16 ft: & Violoncello 8 ft:


mf
Gt: Diapns coupd to Sw:
fz
fz
Gt: to Fifteenth.
f
Sw: Cornopean.
p
sf
p Ch:


f
Gt: to Sesquialtera
coupd to Sw:
p Sw: with
f
Reeds 8 & 4 feet.
cres - - cen - - do - - - - - al - - ff Full.
ff
3


mf Gt: Diapns coupd to Full Sw:
mf
f Gt: to Fifteenth. coupd to Sw:
f
ff FULL.
ff
3


p Ch: Diapns.
sf
f Gt: Diapns. coupd. to Sw: with Reeds 8 ft:
p Bourdon 16 ft: & Violoncello 8 ft:
Pomposo.
ff Gt: Full.
f Full Sw:
Gt:
Sw:
Gt:
Sw:
Gt:
Sw:
sf
Gt:
f
Sw:
Gt:
Sw:
Gt:
Sw:
Gt:


ff
ff

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CONTENTS OF VOL. 1.

1.	Wedding March (*Midsummer Night's Dream*)	MENDELSSOHN
	Benedizione de' Pugnali (*Gli Ugonotti*) ..	MEYERBEER
2.	Hallelujah Chorus (*Messiah*)	HANDEL
	Benedictus (*1st Mass*)	MOZART
3.	The Heavens are telling (*Creation*).. ..	HAYDN
4.	Hallelujah (*Mount of Olives*)	BEETHOVEN
5.	Zadok the Priest (*Coronation Anthem*)	HANDEL
	Sanctus Dominus (*Requiem*)	MOZART
6.	Allegro Vivace (*Jupiter Sinfonia*)	MOZART
	March (*Fidelio*)	BEETHOVEN

CONTENTS OF VOL. 2.

7.	He gave them hailstones (*Israel in Egypt*)	HANDEL
	Lasst uns singen von der Gnade (*St. Paul*)	MENDELSSOHN
	Sanctus Dominus (*Mass in C*)	BEETHOVEN
8.	Wie lieblich sind die Boten (*St. Paul*) ..	MENDELSSOHN
	Trema, trema, scellerato! (*Il Don Giovanni*)	MOZART
9.	Cum Sancto Spiritu (*3rd Mass*)	CHERUBINI
	With verdure clad (*Creation*)	HAYDN
10.	From the Censer (*Solomon*)	HANDEL
	Wachet auf! ruft uns die Stimme (*St. Paul*)	MENDELSSOHN
11.	Marcia Funebre sulla morte d'un Eroe..	BEETHOVEN
	Andante (*Quintett in C minor*)..	MOZART
12.	Sia gloria eterna e onor (*Gli Ugonotti*) ..	MEYERBEER
	Adagio (*Sestest Op.* 81)	BEETHOVEN
	We never will bow down (*Judas Maccabæus*)	HANDEL

CONTENTS OF VOL. 3.

13.	Quoniam tu solus (*Mass in C*)..	BEETHOVEN
	Sey getreu bis in den Tod (*St. Paul*) ..	MENDELSSOHN
14.	Dona nobis pacem (*4th Mass*)	HAYDN
	Ave Maria	CHERUBINI
15.	Praise thou the Lord (*Lobgesang*)	MENDELSSOHN
	Let their celestial Concerts (*Samson*) ..	HANDEL
16.	Marche du Sacre (*Le Prophète*)	MEYERBEER
	Hallelujah (*Saul*)	HANDEL
17.	Sound an alarm (*Judas Maccabæus*)	HANDEL
	In native worth (*Creation*)	HAYDN
18.	Jerusalem (*St. Paul*)..	MENDELSSOHN
	Pignus Futuræ (*Litany in B flat*)	MOZART

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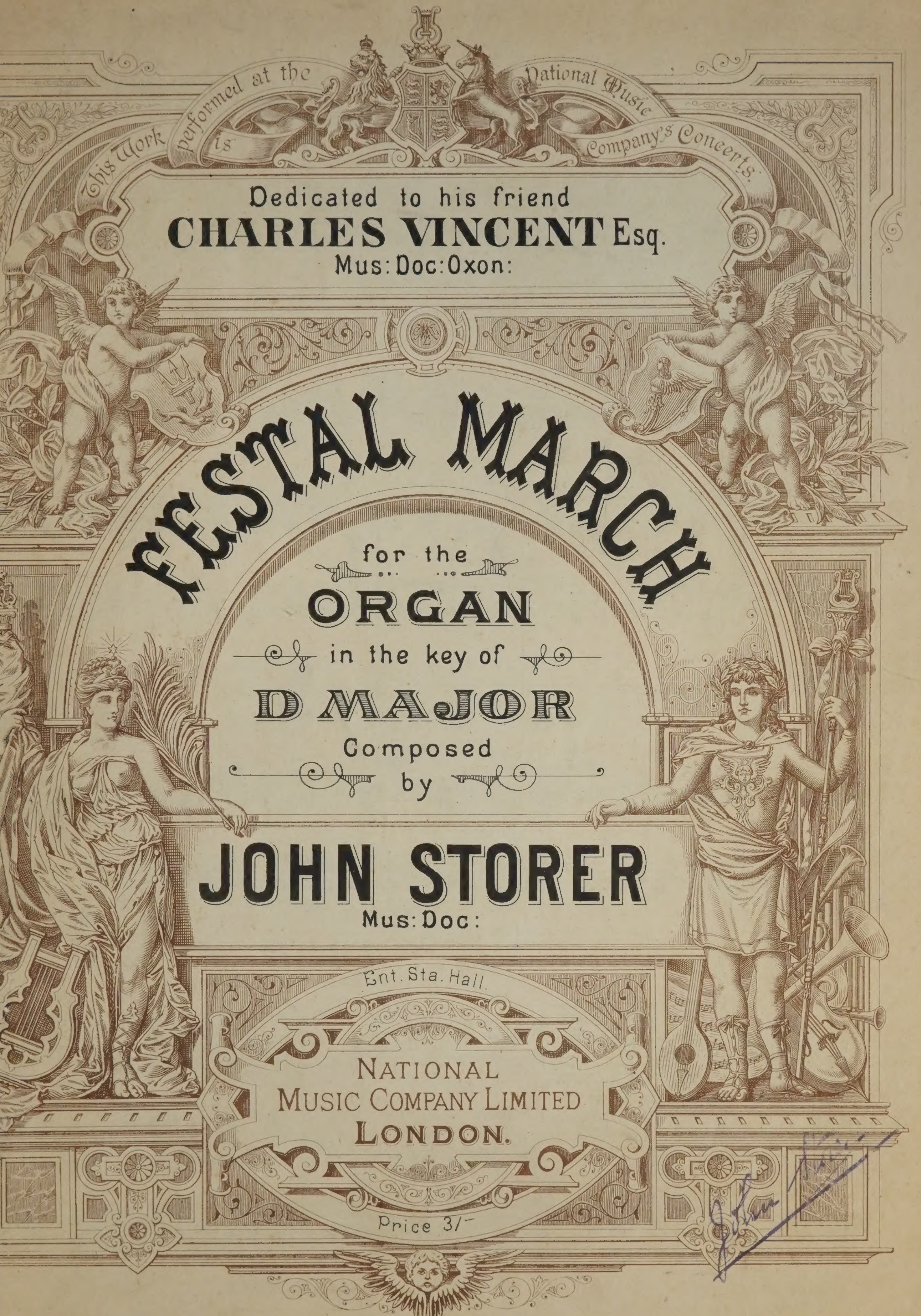

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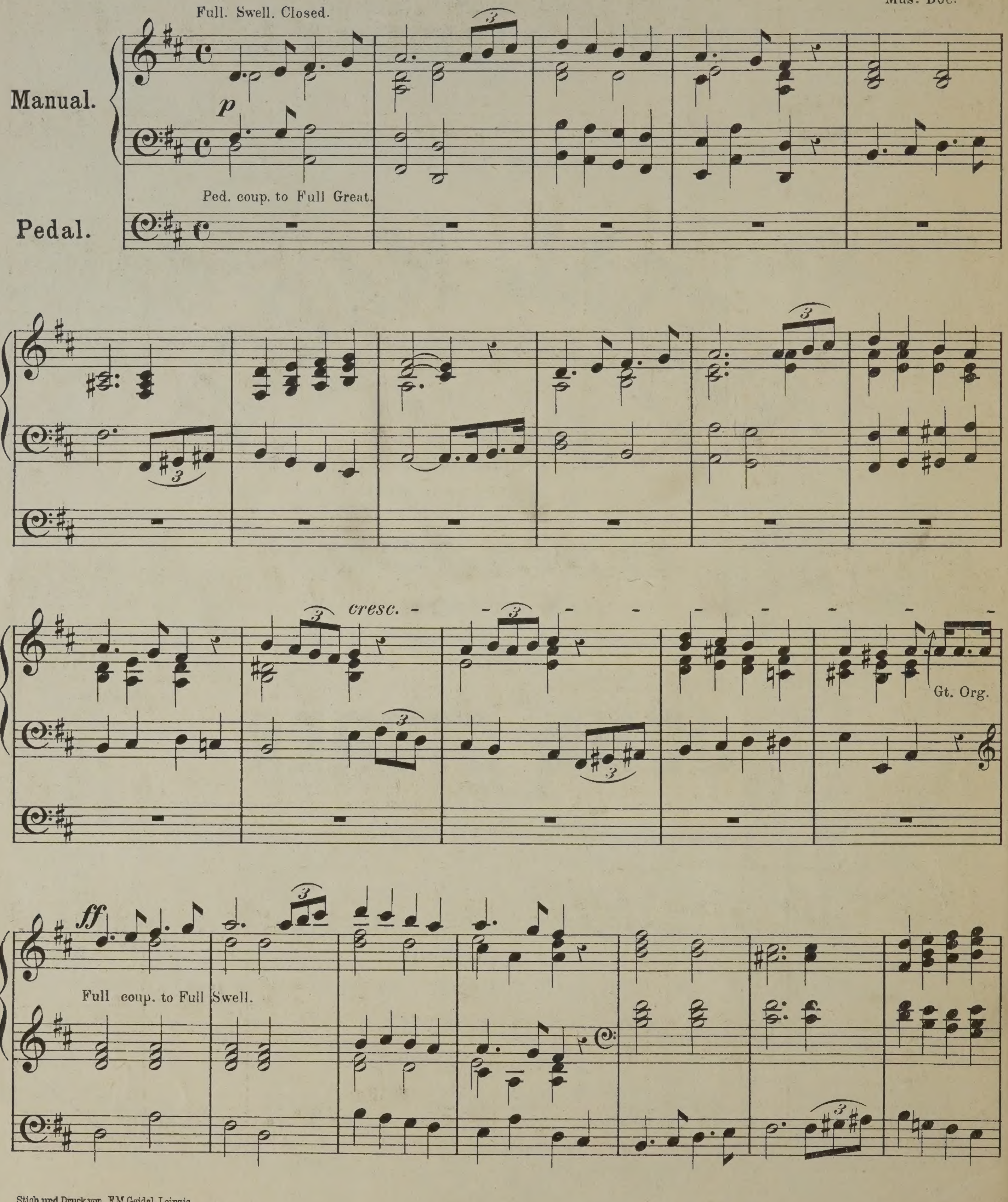
Full. Swell. Closed.
Manual.
Pedal.
p
Ped. coup. to Full Great.
cresc.
Gt. Org.
ff
Full coup. to Full Swell.

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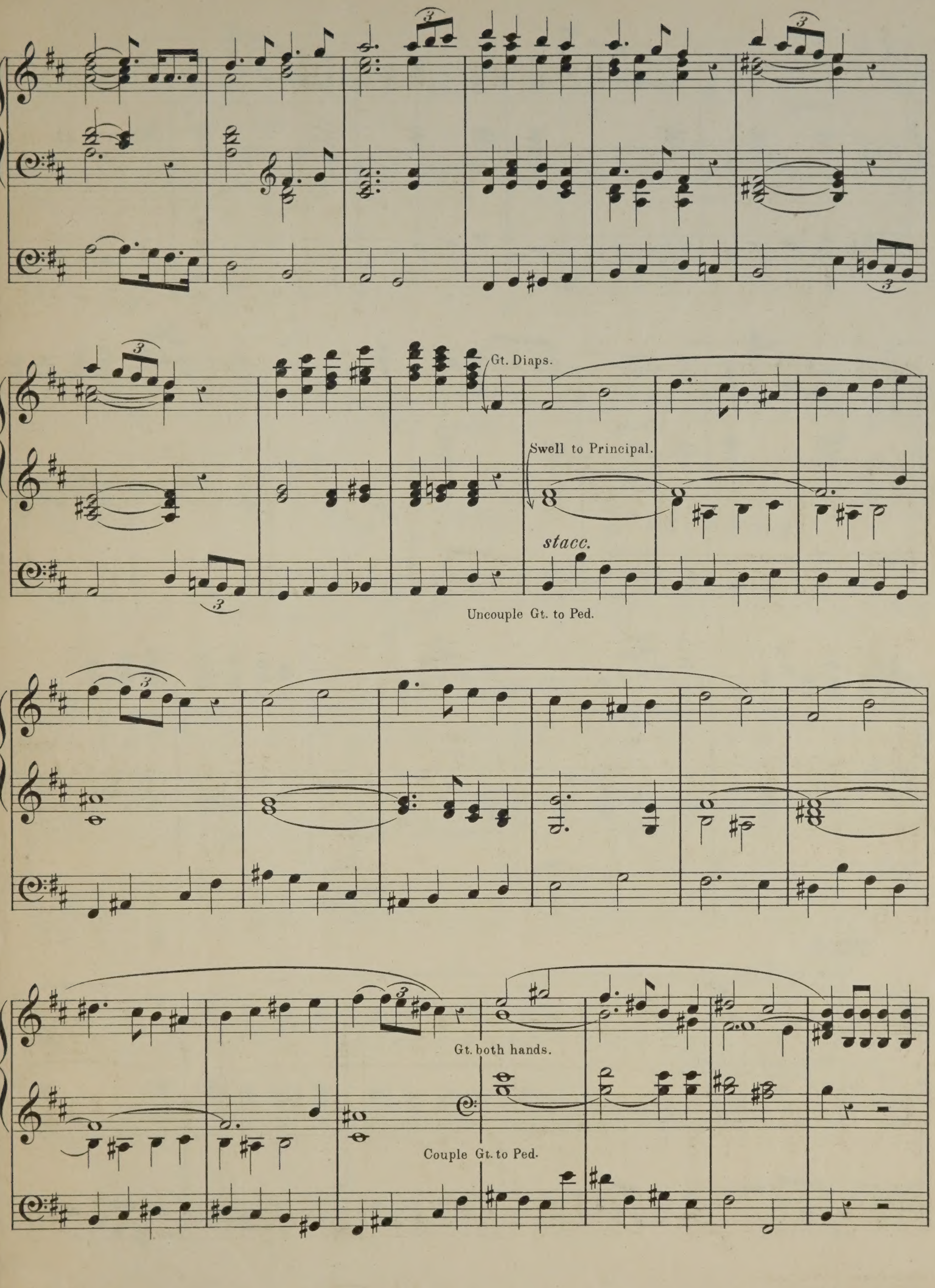
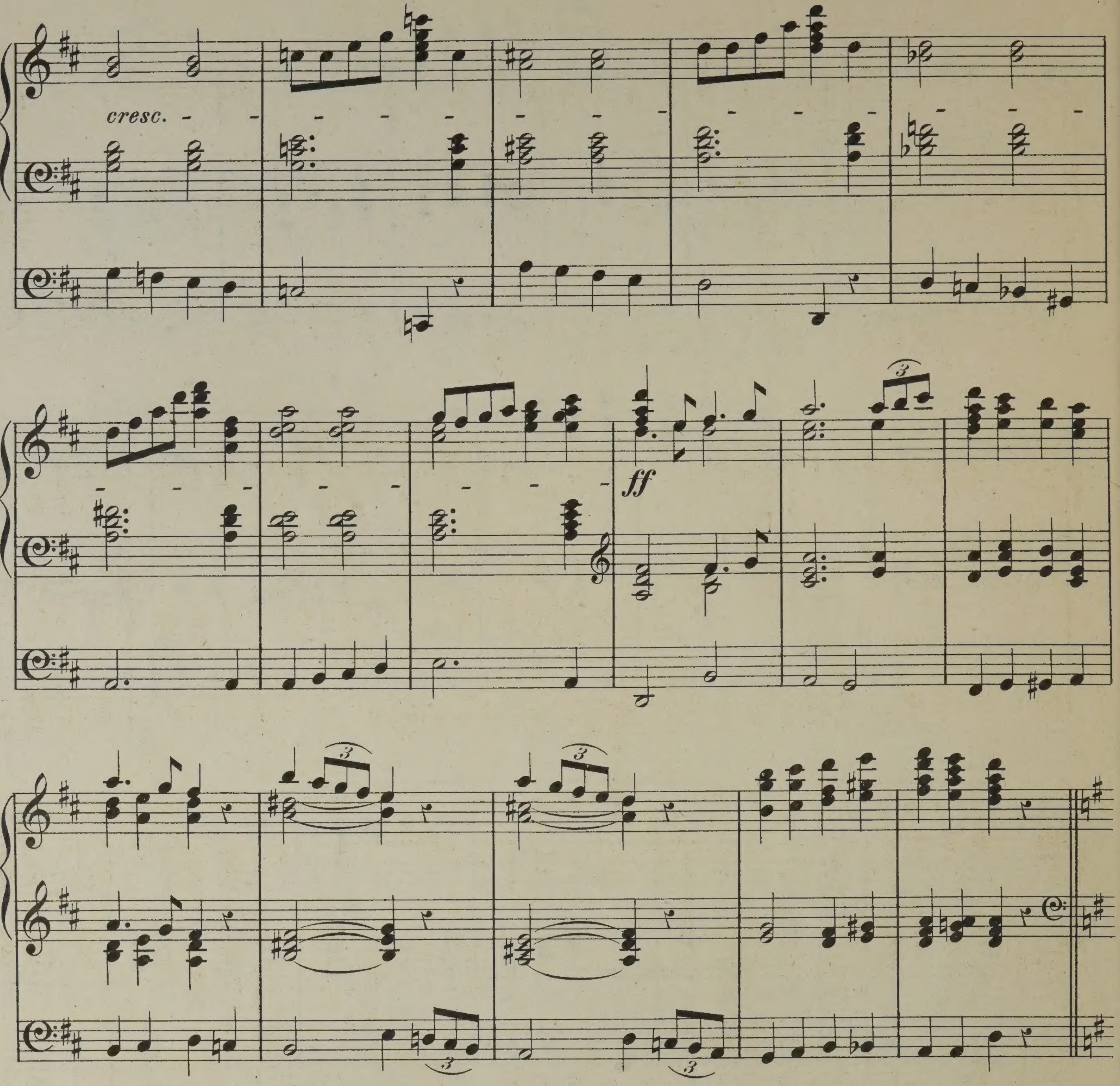
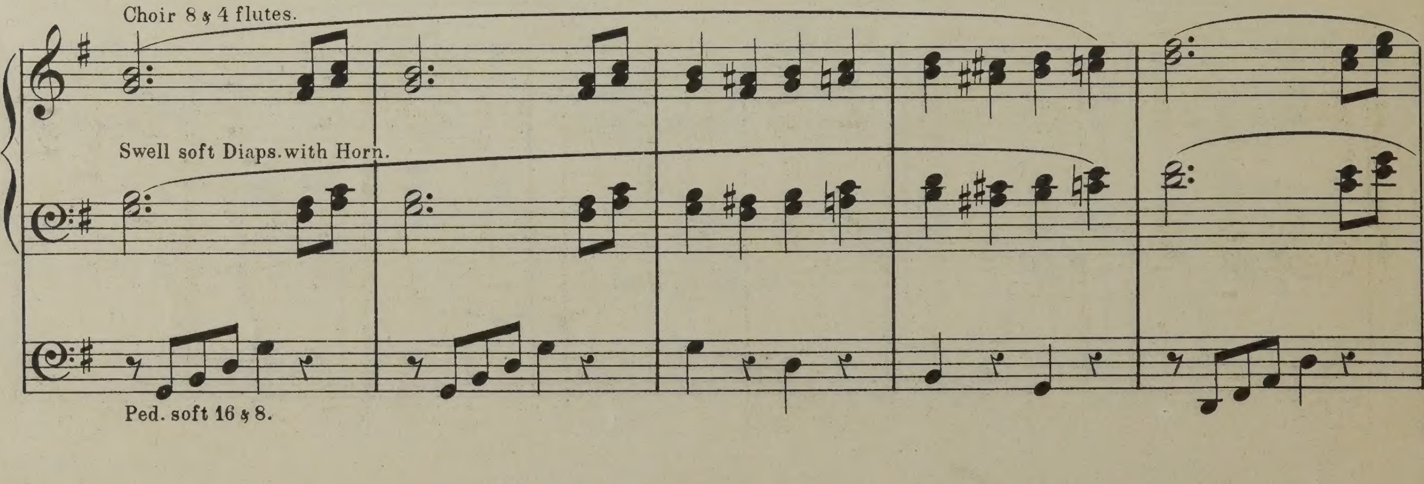
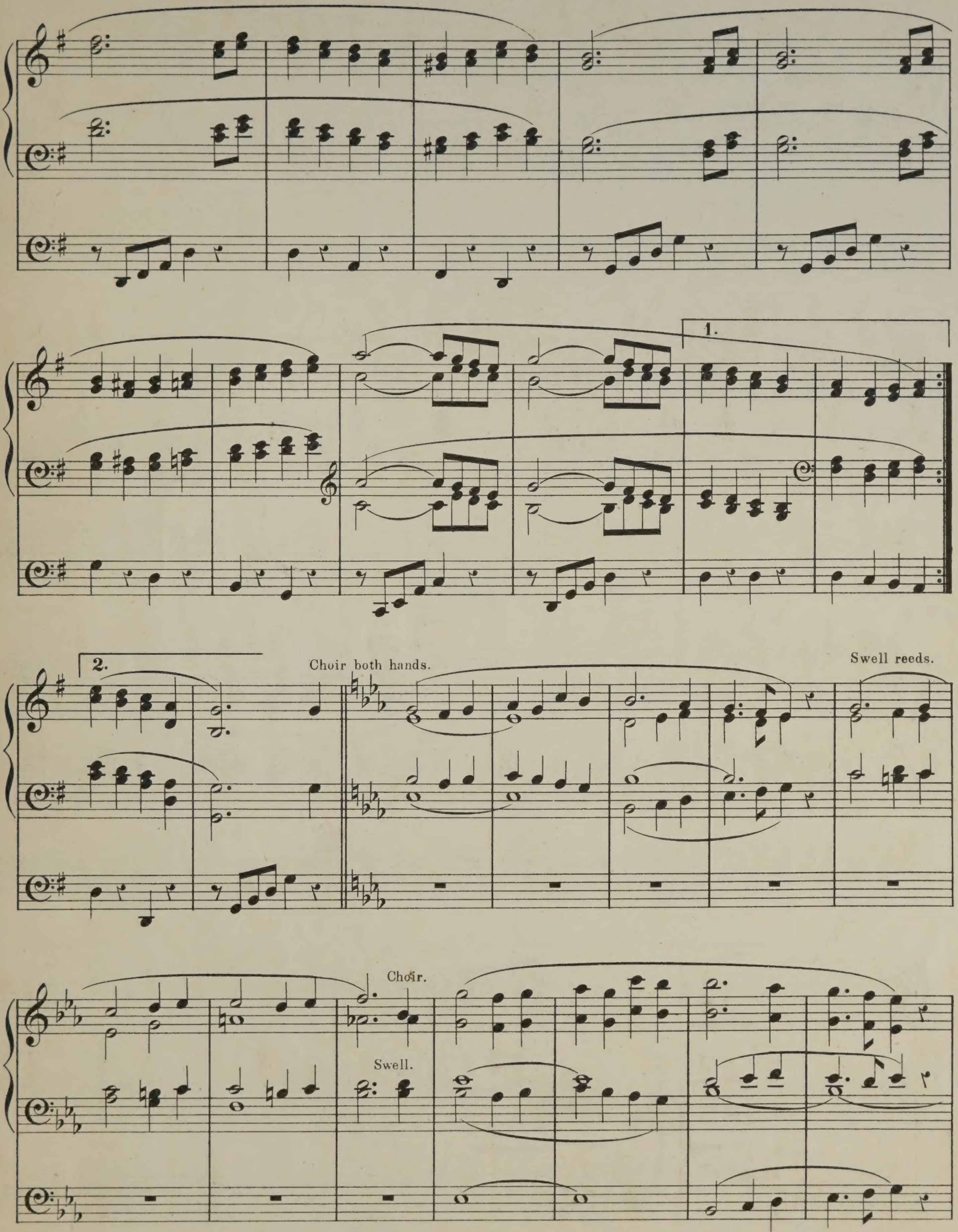
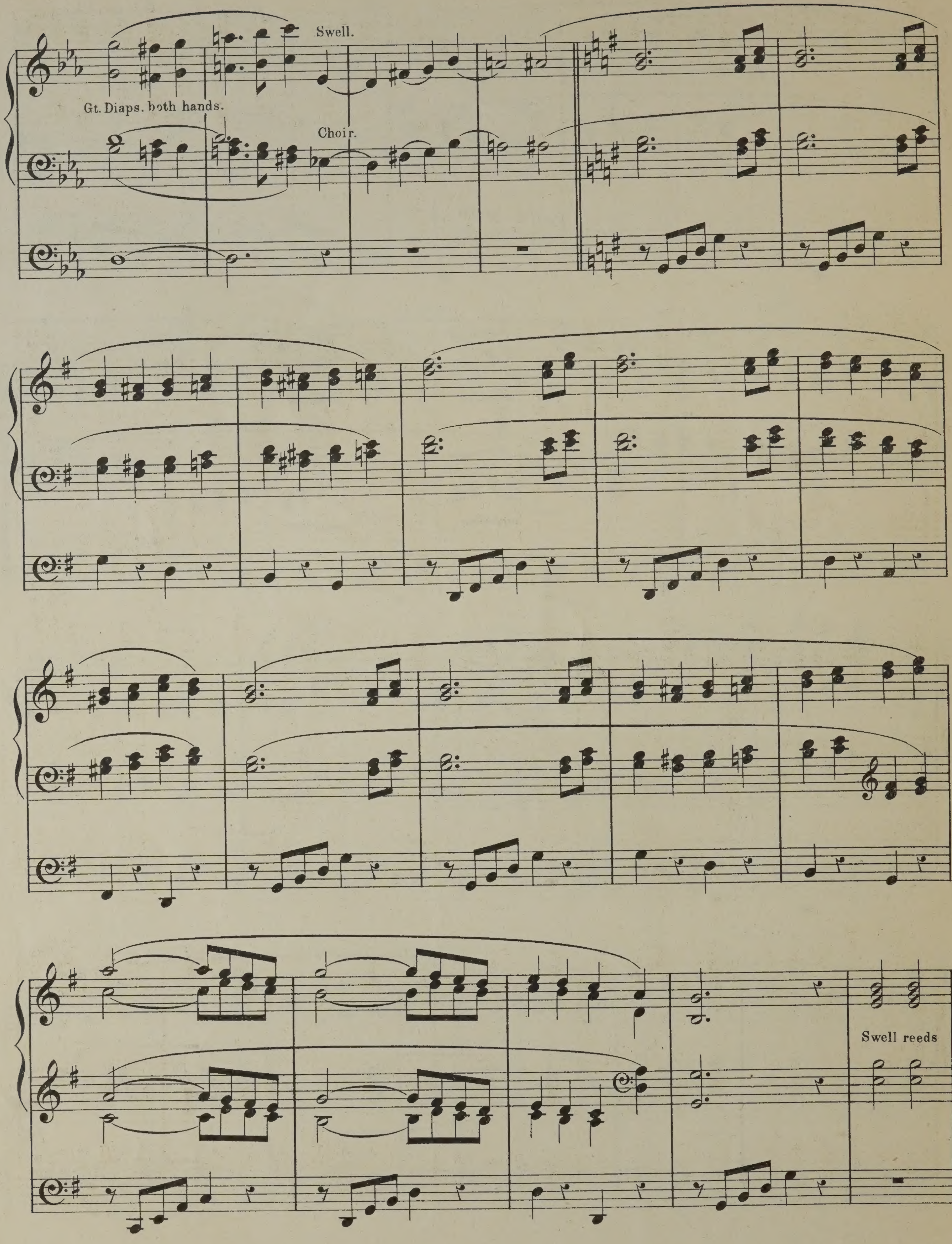

Gt. Diaps.
Swell to Principal.
stacc.
Uncouple Gt. to Ped.
Gt. both hands.
Couple Gt. to Ped.

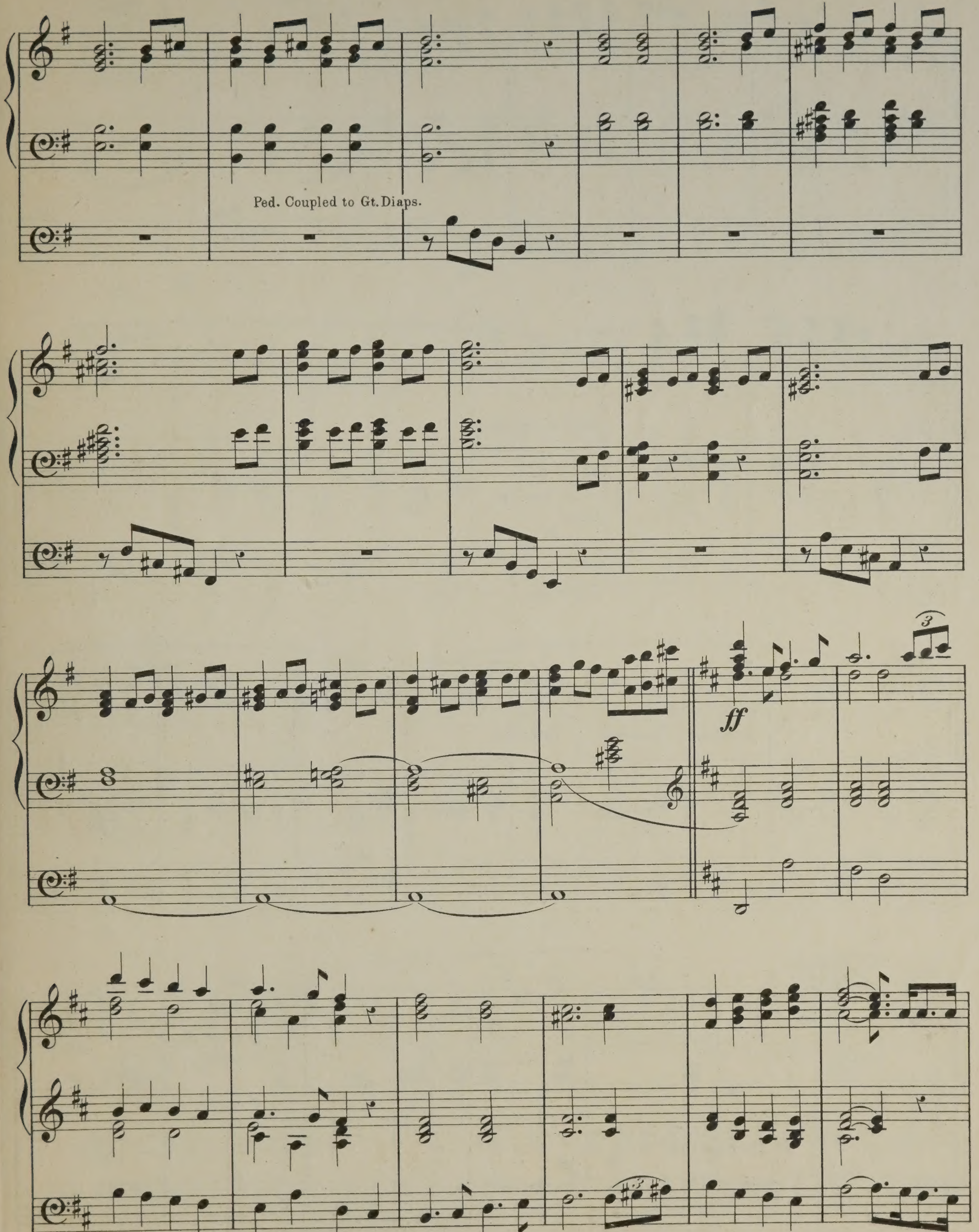

cresc.
ff

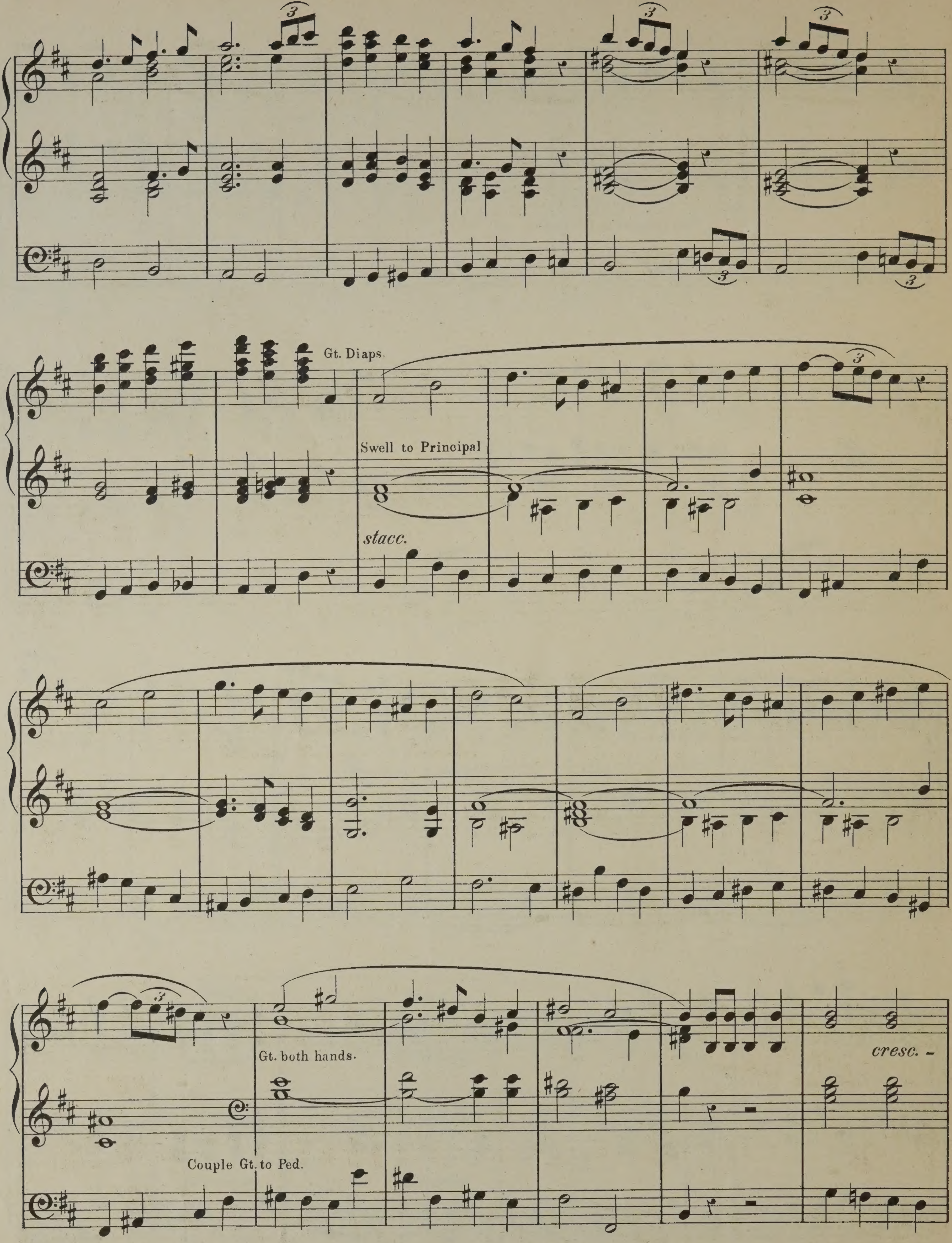
TRIO.

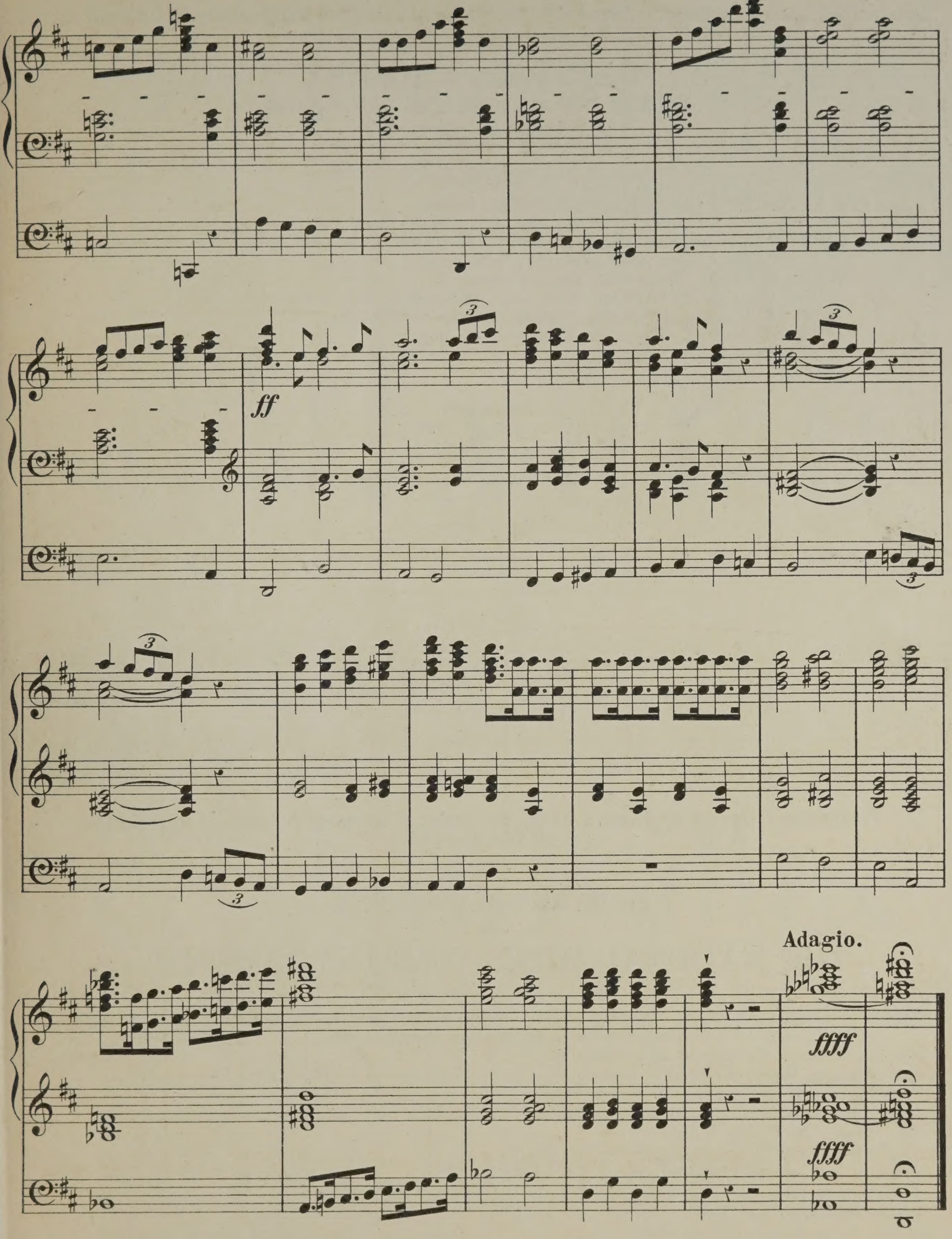

Choir 8 & 4 flutes.
Swell soft Diaps. with Horn.
Ped. soft 16 & 8.


1.
2.
Choir both hands.
Swell reeds.
Choir.
Swell.


Swell.
Gt. Diaps. both hands.
Choir.
Swell reeds


Ped. Coupled to Gt. Diaps.
3
ff
3


Gt. Diaps.
Swell to Principal
stacc.
Gt. both hands.
Couple Gt. to Ped.
cresc. -


ff
Adagio.
ffff
ffff

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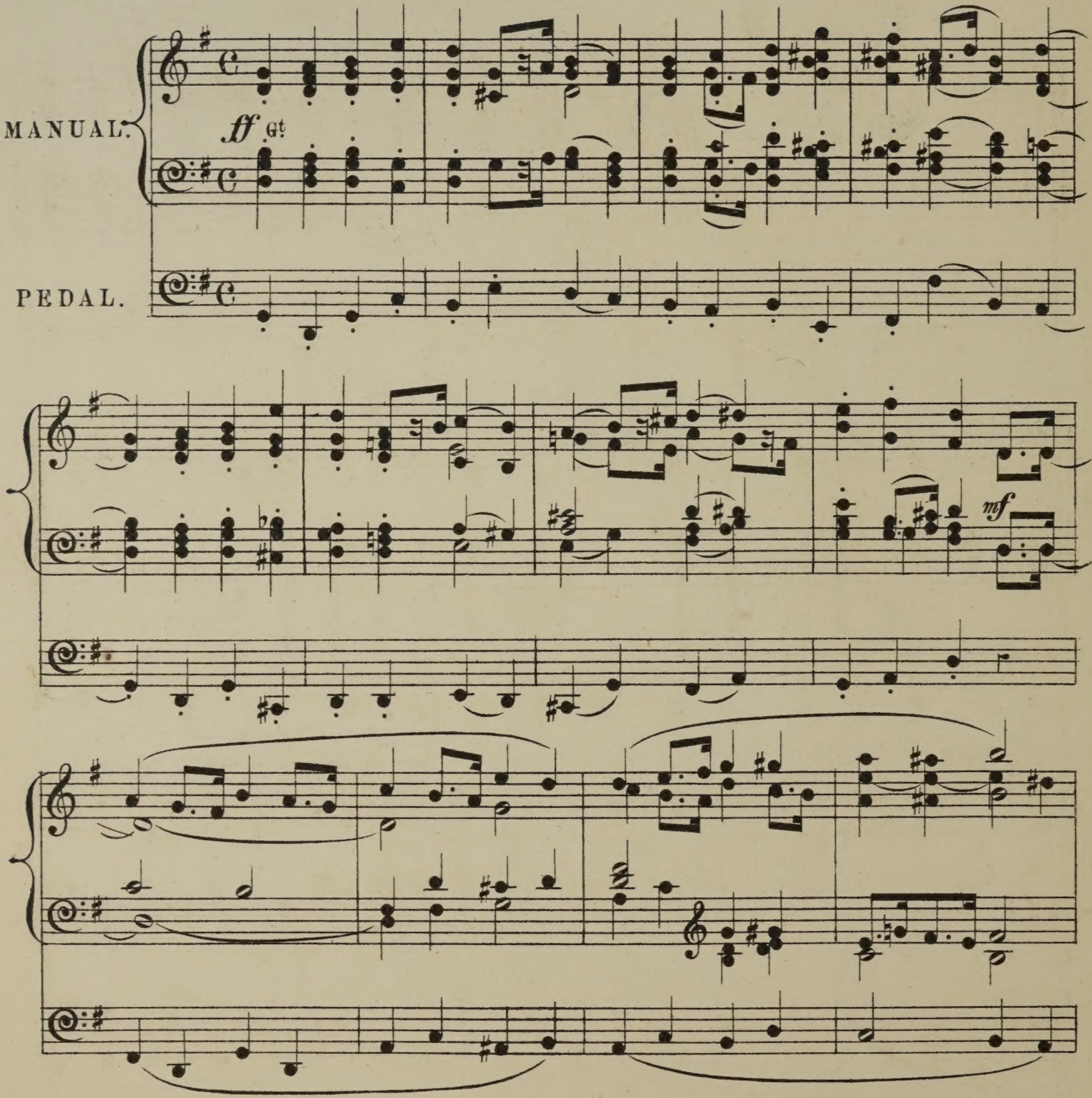
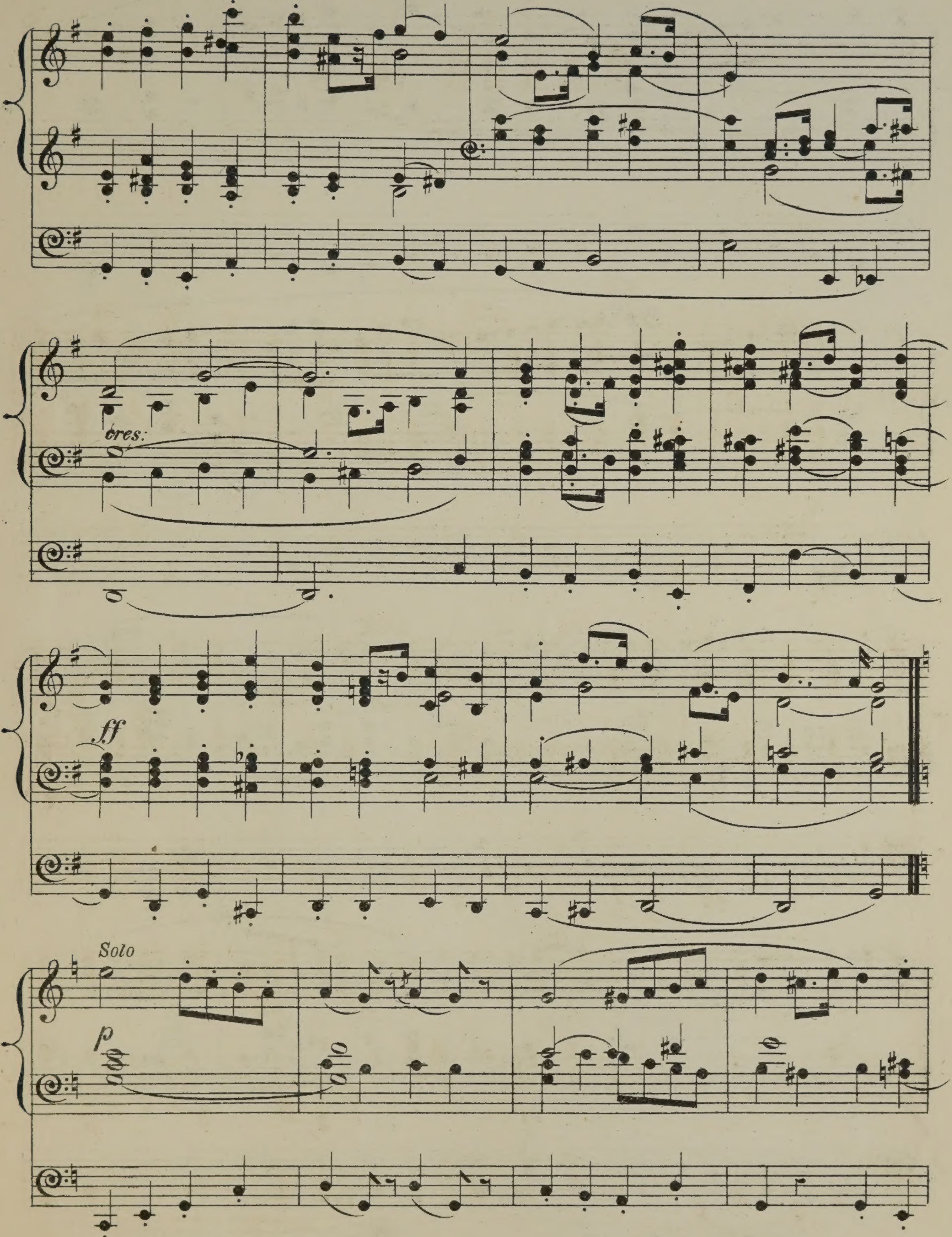
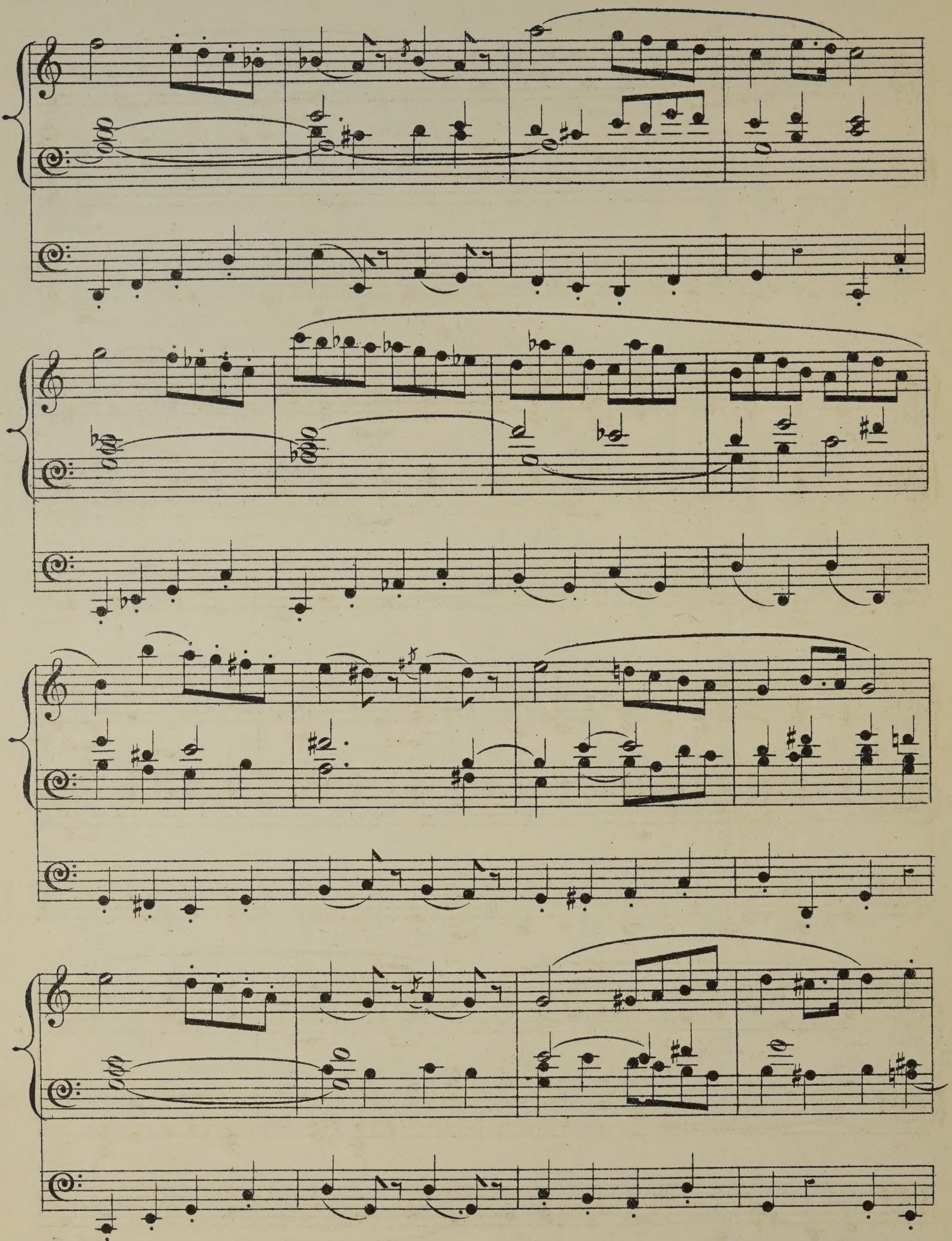
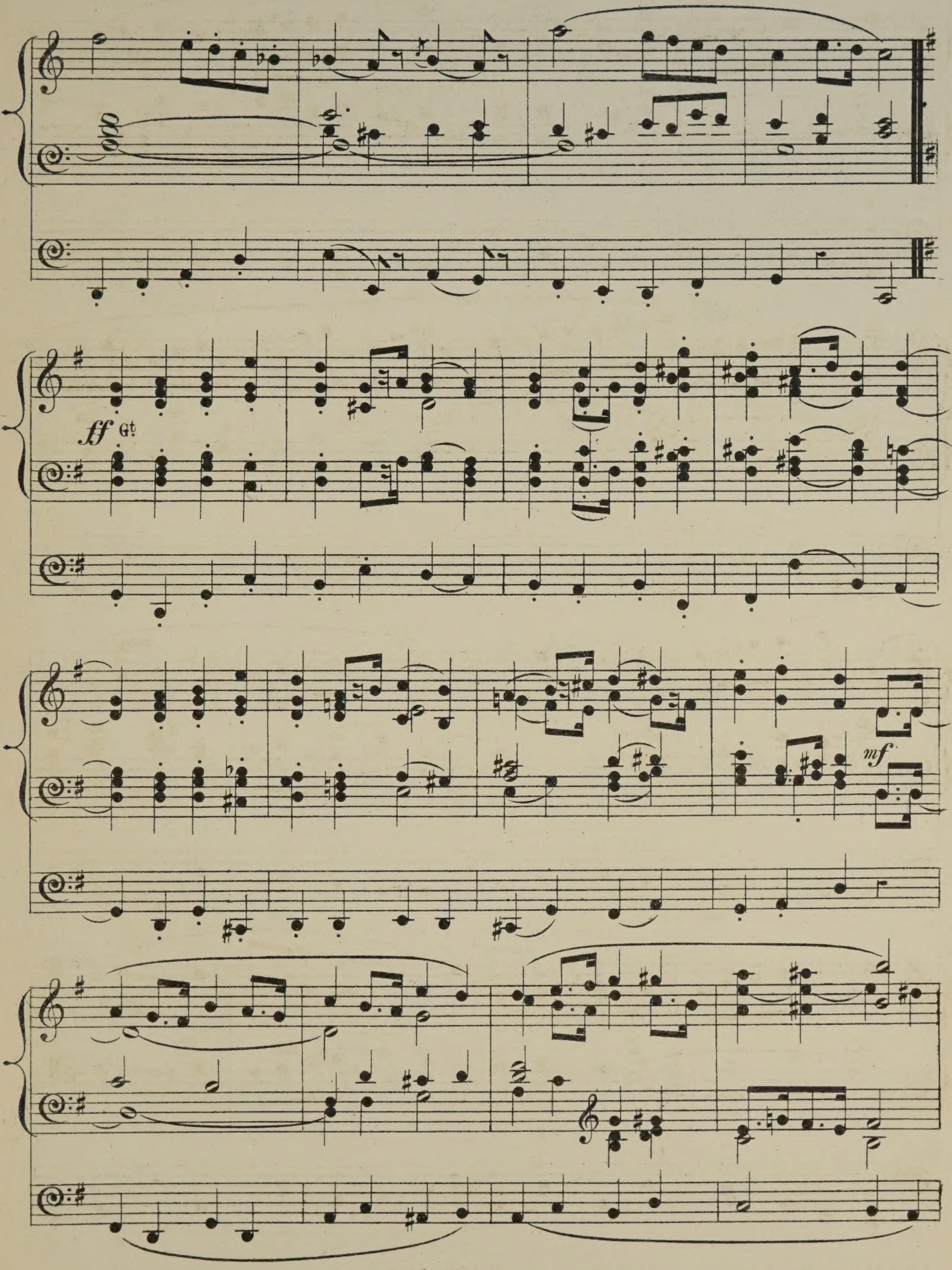

MANUAL.
PEDAL.
ff Gt
mf


cres.
ff
Solo
p




ff Gt
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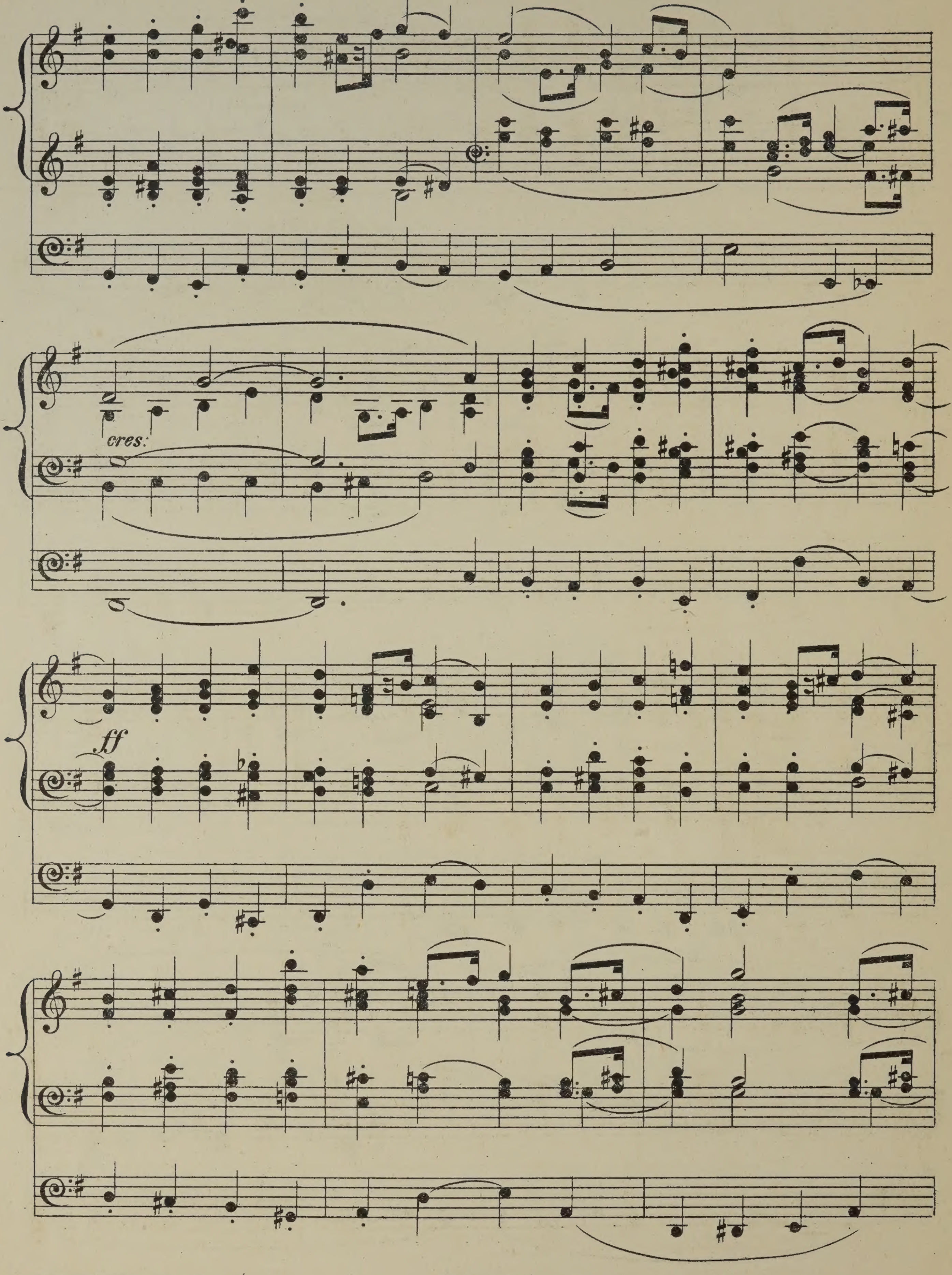

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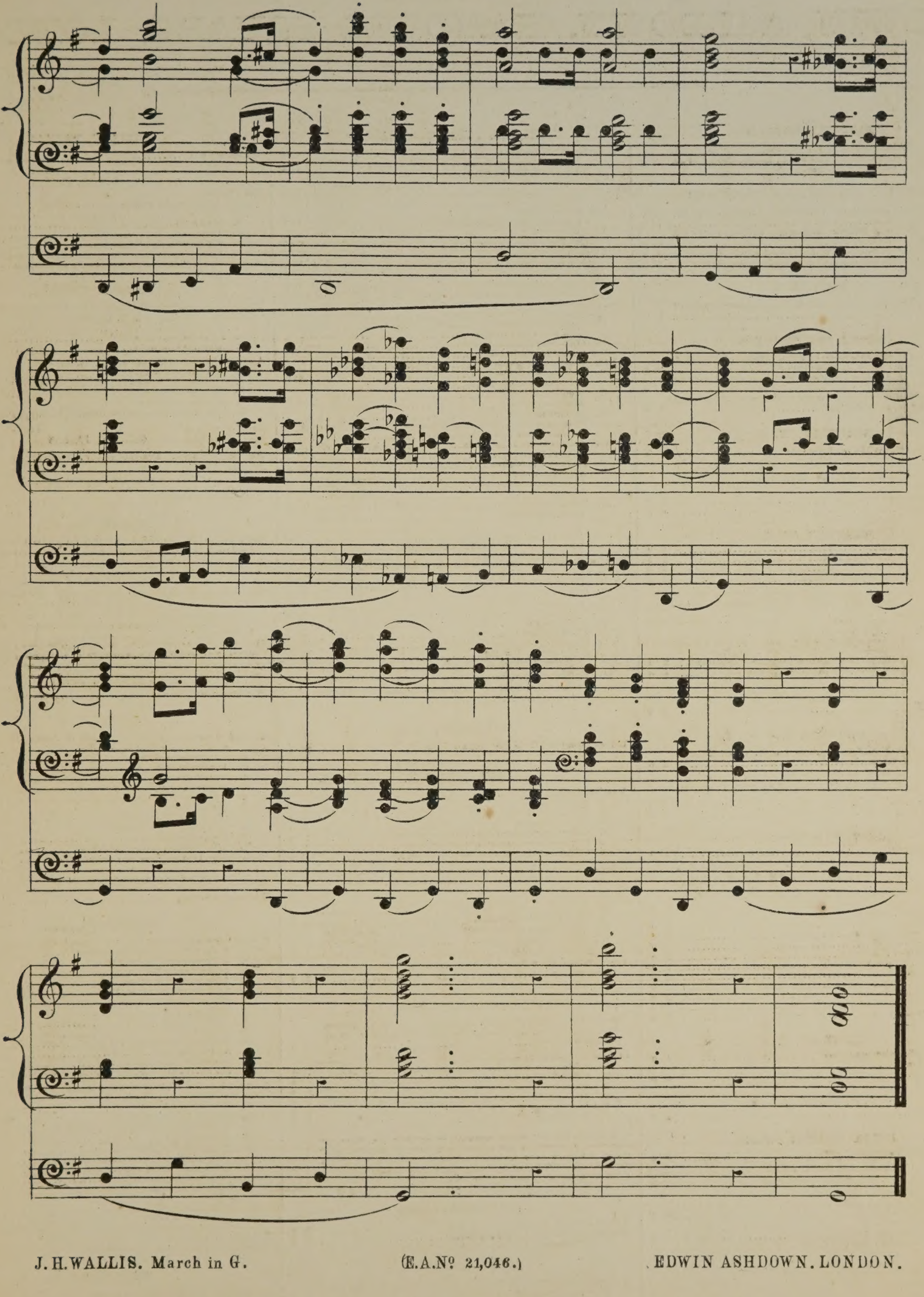

ORGAN MUSIC

(CATALOGUE, No. 1.)

PUBLISHED BY

EDWIN ASHDOWN, HANOVER SQUARE, LONDON.

BATISTE, EDOUARD

A Selection of his Compositions. Edited by William Spark, Mus. Doc., Organist of the Town Hall, Leeds. Nos. 1 to 80. For details see General Catalogue.

BENNETT, SIR WILLIAM STERNDALE

	s.	d.
Barcarolle, from the Fourth Concerto. Arranged by Dr. Steggall	4	0
Barcarolle, from the Fourth Concerto. Arranged by Dr. Westbrook	4	0
Andante cantabile, from op. 17. Arranged by Dr. Steggall	3	0
Andante cantabile, from op. 17. Arranged by Dr. Garrett	3	0

BEST, W. T.

Fantasia and fugue in A minor, from the pianoforte works of J. S. Bach	4	0

BISHOP, SIR HENRY R.

Grand march (Allegro maestoso) in E flat, from an unpublished work. Arranged by W. J. Westbrook	3	0
Largo cantabile in C, from an unpublished quartett. Arranged by W. J. Westbrook	2	6
Solemn march in C minor, from an unpublished symphony. Arranged by W. J. Westbrook	2	0

BLAKELEY, W. A.

Cujus animam (Stabat Mater of Rossini)	3	0

CALKIN, J. BAPTISTE

Two Pieces :—

1. Minuet and trio	2	0
2. Andante	2	0

CHINNER, W. B.

Andante in A flat	4	0
Andante in G	2	0
Offertoire in D flat major	4	0
Second grand offertoire in C	5	0

FAREBROTHER, BERNARD

Andante cantabile	2	6

GAUNTLETT, DR.

The heavens are telling. Chorus from Haydn's "Creation"	3	0
Overture to Spohr's oratorio "The last judgment"	4	0

GILHOLY, BARRY M.

Larghetto	2	0

GOUNOD, C.

A selection from the Festival mass for St. Cecilia's day. Arranged by E. Clare	3	0

GRANT, LIEUTENANT GENERAL SIR HOPE

Voluntaries	3	0
Elégie	2	6

GROVER, GEORGE F.

Marche Canadienne	3	0

HAYDN, JOSEPH

The last seven words of the Redeemer. Transcribed by W. J. Westbrook	12	0

Or in separate numbers :—

Introduction	2	0
1. Pater! dimitte illis	2	0
2. Amen dico tibi	2	0
3. Mulier ecce filius tuus	2	0
4. Eli, Eli, lama sabachthani	2	0
Intermezzo	2	0
5. Sitio	2	0
6. Consummatum est	2	0
7. Pater in manus tuas commendo spiritum meum	2	0
Il terremoto	2	0

HEWLETT, T.

Introduction, offertoire and fugue	4	0
Second offertoire	4	0
Third offertoire	4	0

JONES, T. H.

Military march	4	0

JONES, WALTER OWEN

Largo from Haydn's symphony No. 8	2	6

KILNER, THOMAS

Voluntaries (original and selected) :—

1.	Introduction and andante	T. Kilner	3	0
	Andante tranquillo	T. Kilner		
2.	A four-part melody	T. Kilner	3	0
	Gratias agimus tibi	Pergolesi		
	Slow movement adapted from	Haydn		
3.	Cantabile movement	T. Kilner	3	0
	Adagio from sonate pathétique	Beethoven		
	Pastorale Symphony ("Messiah")	Händel		
4	Festival march	T. Kilner	3	0
	Gloria in excelsis	Pergolesi		
5.	Funeral march	T. Kilner	3	0
	Gloria in excelsis (12th Mass)	Mozart		
6.	Let the bright seraphim	Händel	3	0
	Larghetto in E flat	T. Kilner		

KILNER, THOMAS.—*Continued.*

Voluntaries.—*Continued.*

			s.	d.
7.	Andante sostenuto	T. Kilner	3	0
	Agnus Dei (1st Mass)	Mozart		
8.	Slow movement in G	T. Kilner	3	0
	I will extol Thee, O God	T. Kilner		
	Andante cantabile	T. Kilner		
9.	Bridal march	T. Kilner	3	0
	Andante from 2nd symphony	Mozart		
10.	Allegretto	T. Kilner	3	0
	Andante from sonata in G	Beethoven		
11.	Jubilant march	T. Kilner	3	0
	Slow movement from a violin sonata	Beethoven		
12.	Six sketches (first set)	T. Kilner	3	0
13.	Six sketches (second set)	T. Kilner	3	0
14.	Thanksgiving march	T. Kilner	3	0
	Andante cantabile	T. Kilner		
	Fragment for an extempore	T. Kilner		
15.	Theme for diapasons	T. Kilner	3	0
	My heart ever faithful	Bach		
	Children's evening hymn	T. Kilner		
	Carol for Eastertide	T. Kilner		
16.	Andante larghetto	T. Kilner	3	0
	Larghetto pietoso	T. Kilner		
	Allegretto pastorale	T. Kilner		
17.	Processional march	T. Kilner	3	0
	Andante grazioso	T. Kilner		
18.	Praise the Lord, hallelujah	T. Kilner	3	0
	Two four-part melodies for diapasons	T. Kilner		
	Sacred melody (without words)	T. Kilner		
19.	Andante molto moderato	T. Kilner	3	0
	Agnus Dei	T. Kilner		
20.	Andante maestoso	T. Kilner	3	0
	Andantino cantabile	T. Kilner		
21.	Andantino tranquillo	T. Kilner	3	0
	Andante cantabile	T. Kilner		
22.	Triumphal march	T. Kilner	3	0
	Andante cantabile	T. Kilner		

LEFÉBURE-WÉLY

Compositions for the organ. Selected and edited by William Rea :—

1. Offertoire in B flat	4	0
2. Offertoire in F	5	0
3. Offertoire in C	4	0
4. Offertoire in G	5	0
5. Offertoire in A	3	0
6. Offertoire in C	5	0
7. Three andantes	3	0
8. Cantabile, largo, and andante	3	0
9. Offertoire in G minor	3	0
10. Fugue in D minor	2	6
11. Funeral march	3	0
The hymn of nuns. Andante (extracted from No. 7 of above series)	2	0

LISSANT, G. B.

Three movements from the works of Dussek	3	0

LOTT, EDWIN M.

A series of organ pieces in various styles :—

1. Andante in G	2	0
2. Fanfare in E flat	3	0
3. Offertoire in D	4	0
4. Offertoire (en forme de Marche) in B flat	4	0
5. Offertoire (en forme de Marche) in G	3	0
6. Offertoire (en forme de Marche) in F	4	0

Popular Pieces—Transcriptions :—

1. Chant du paysan	A. Rendano	3	0
2. Marche des bardes	E. Mack	3	0
3. Air de Louis XIII	H. Ghys	3	0
4. Eleventh nocturne (G minor)	F. Chopin	3	0
5. Marche des troubadours	H. Roubier	3	0
6. Parfait amour. Romance	E. L. Hime	3	0
7. Marche des pompiers	M. Watson	3	0
8. Eloquence. Melody	Sydney Smith	3	0

Ave Maria of Felix Mendelssohn-Bartholdy. Arranged from the score	3	0

MENDELSSOHN-BARTHOLDY, FELIX

The slow movements from the six sonatas. Edited by William Spark, Mus. Doc., Organist of the Town Hall, Leeds. Complete in one book	4	0

In separate numbers :—

1. Adagio in A flat	1	0
2. Adagio in C minor	1	0
3. Andante tranquillo in A	1	0
4. Andante religioso in B flat	1	0
5. Andante con moto in B minor	1	0
6. Andante in D	1	0

NOTE.—The editor has ventured to indicate the Stops, or Registers to be used in this edition in the way he would himself adopt in playing these favourite movements on ordinary English Organs ; and also in consequence of there being no such directions (that he is aware of) in any other issue.

PATTINSON, JAMES

Adagio by J. B. Cramer	3	0
Menuet romantique by Sydney Smith	3	0

PROUT, EBENEZER

A series of movements from the works of Franz Schubert :—

1. Rosamunde. Andante con moto	1	0
2. Das Marienbild. Andante religioso	1	0
3. Memnon. Lento	2	6
4. Im Abendroth. Largo	1	0
5. Schäfers Klagelied. Moderato	2	0
6. Am Meere. Largo	1	0

RISELEY, THOMAS

	s.	d.
Andante No. 1	3	0

SILAS, E.

Six Pieces :—

1. Andante non troppo	in G minor	3	0
2. March	in B flat	4	0
3. Moderato	in A	3	0
4. Pastorale	in G	3	0
5. Meditation in a cathedral	in E flat	3	0
6. Elegy	in B flat minor	4	0
Adagio from Beethoven's sonata in C sharp minor		2	0

SMART, HENRY

Three Andantes, intended for introductory or middle voluntaries (dedicated to his friend, W. T. Best) :—

1. Andante in A	3	0
2. Andante con moto in F	3	0
3. Andante con moto in C	3	0

A series of organ pieces in various styles :—

1. Con moto in B flat	3	6
2. Moderato con moto (a three-part study) in E	3	6
3. Allegro maestoso in G (with chorale)	3	6
4. Allegro moderato in A	3	6
5. Con moto moderato (en forme d'ouverture) in D minor	4	0

SMART, JAMES

The Spanish chant. Ancient melody arranged	2	6

SMITH, SEYMOUR

Processional march	3	0

SPARK, DR. W.

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SPINNEY, T. E.

The Organist's Assistant. A collection of Church music, comprising Psalm and Hymn Tunes, Morning and Evening Canticles, Sanctus, Kyries, &c., &c. ; also nine new Organ Voluntaries, and one adapted from the Agnus Dei in Mozart's Mass No. 6	10	0
Nine New Organ Voluntaries, and one adapted from Agnus Dei, Mozart's Mass No. 6 (extracted from the above work)	5	0

STORER, JOHN

In memoriam. March	2	6

TOVEY, C. H.

A series of movements from the works of Adolph Henselt :—

1. Andante (Ave Maria) in E flat	2	0
2. Allegretto in B flat	2	0
3. Allegretto in A	2	0
4. Andantino in G	2	0
5. Lento (Elégie) in B minor	2	0
6. Andante con moto in B flat	2	0
7. Andante in F	2	0
8. Lento in B flat minor	2	0
9. Larghetto in C minor	2	0
10. Moderato in G	2	0
11. Allegretto cantabile in F minor	2	0
12. Marche Hongroise in A minor	2	0

WEBBER, T. N.

Recessional march	3	0

WESTBROOK, W. J.

Twelve movements from the works of Stephen Heller :—

1. Allegretto con moto in E minor	1	0
2. Allegretto con moto in G	1	0
3. Andantino in E	1	0
4. Allegretto in E minor	1	0
5. Andante con moto in G	1	0
6. Moderato in C minor	1	0
7. Andante in C	1	0
8. Assai moderato in F	1	0
9. Allegro in D	1	0
10. Andante quasi allegretto in E	1	0
11. Andantino in F	1	0
12. Moderato in D minor	1	0
The twelve movements complete in one book	7	6

A second series of twelve movements from the works of Stephen Heller :—

13. Più lento in A	1	0
14. Allegretto grazioso in G	1	0
15. Andantino con tenerezza in B flat	1	0
16. Andante in B	1	0
17. Adagio in F minor	1	0
18. Andantino in C	1	0
19. Andante in A flat	1	0
20. Vivace in A	1	0
21. Lento con tenerezza in G	1	0
22. Allegretto in A minor	1	0
23. Allegretto comodo in A	1	0
24. Allegro in A minor	1	0
The twelve movements complete in one book	7	6
For unto us a child is born. Chorus (Händel)	3	0
Hallelujah chorus from the "Mount of Olives" (Beethoven)	3	0

WODEHOUSE, J.

Six classical compositions (arranged) :—

1. Andante (Symphony, No. 1). Beethoven	3	[illegible]
2. La carità (Trio). Rossini	3	0
3. Adagio (Quartett, Op. 27). Spohr	3	0
4. Andante (Fantasia). Mozart	3	0
5. La speranza (Trio). Rossini	3	6
6. Andante (Quartett, No. 7). Mozart	3	[illegible]

TO
FREDERICK CAMBRIDGE, ESQ.

March in B flat

FOR THE

ORGAN

BY

J. H. Wallis.

Price Three Shillings.

London
EDWIN ASHDOWN (Limited) HANOVER SQUARE.

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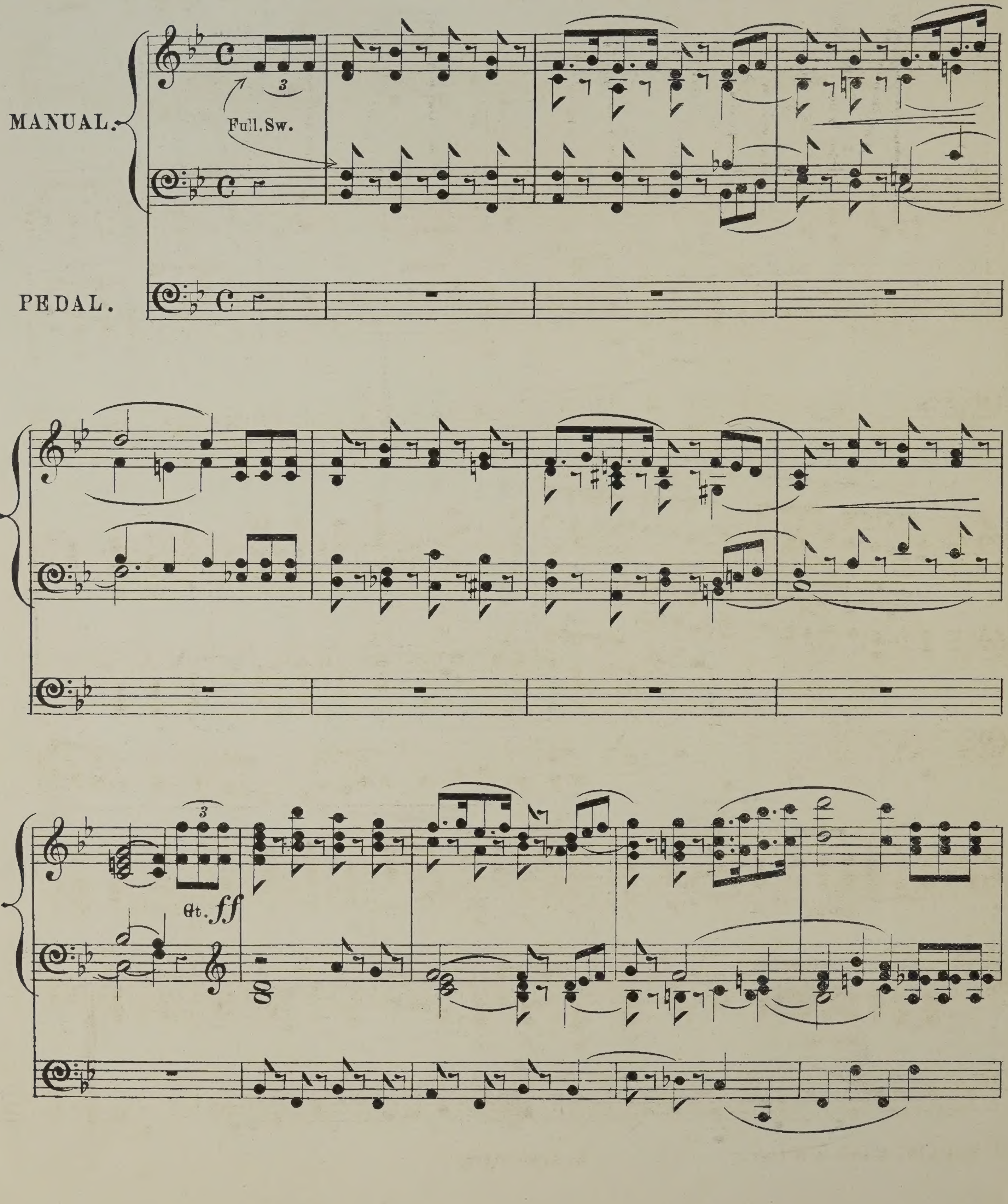
J. H. WALLIS.


MANUAL.
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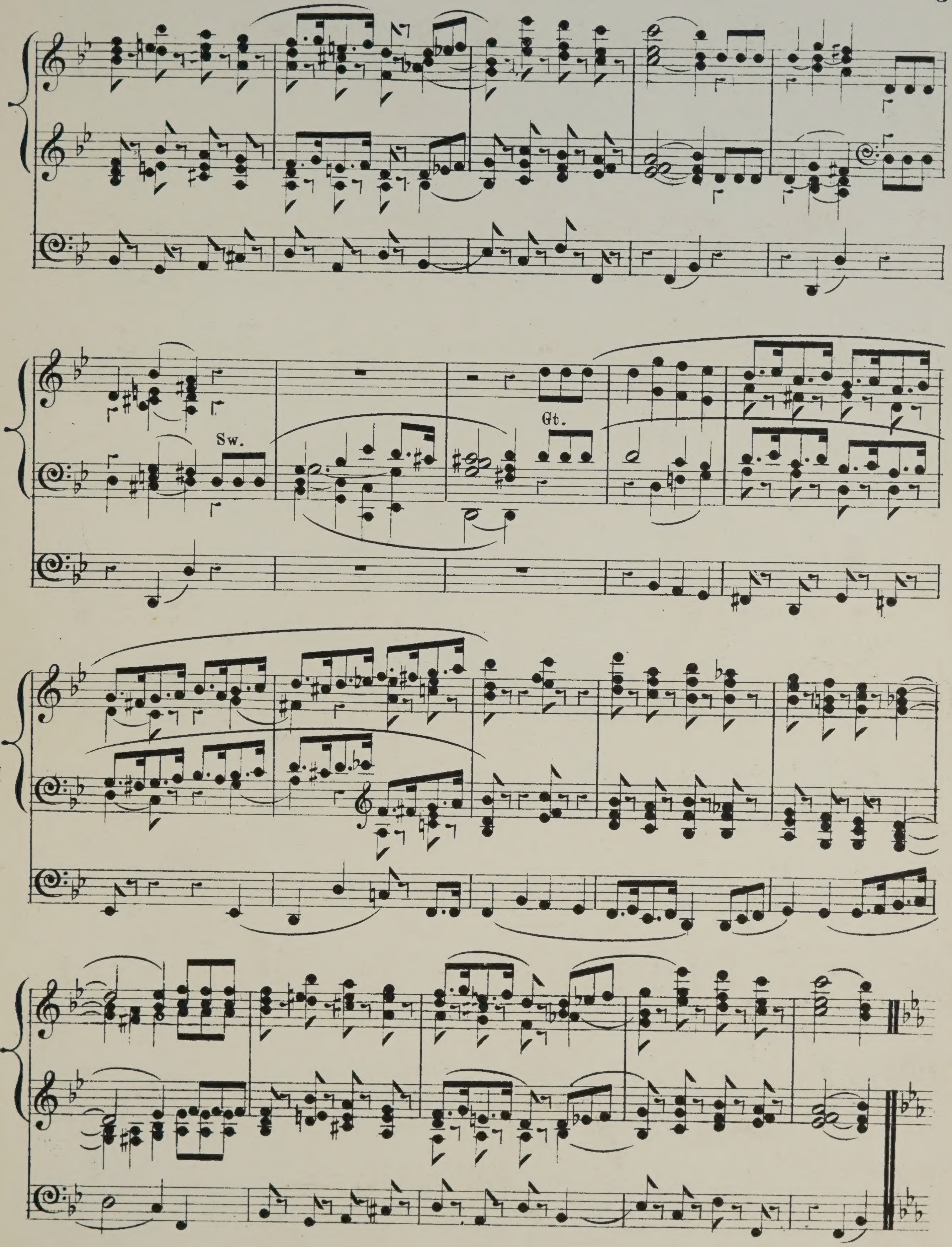
Sw.
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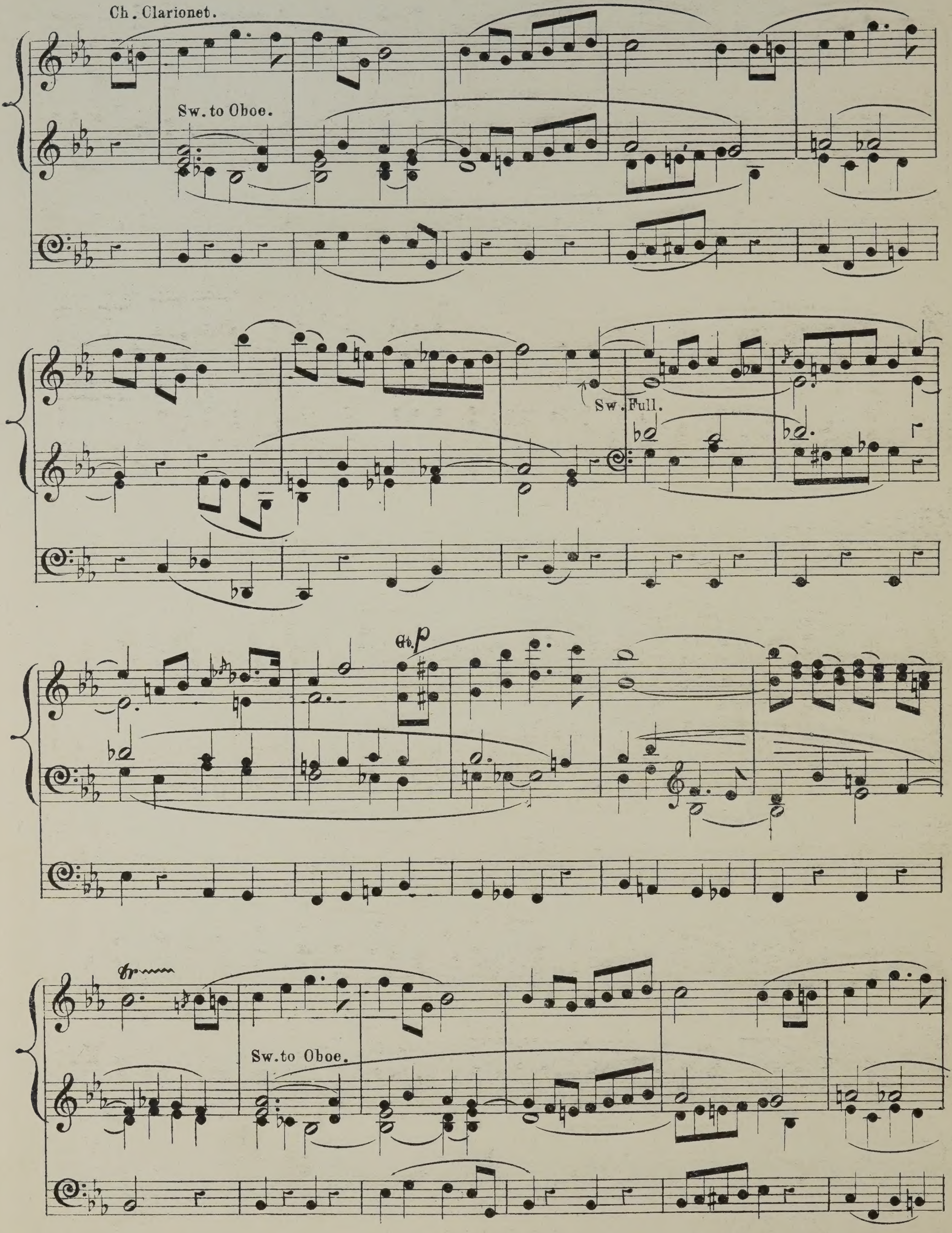
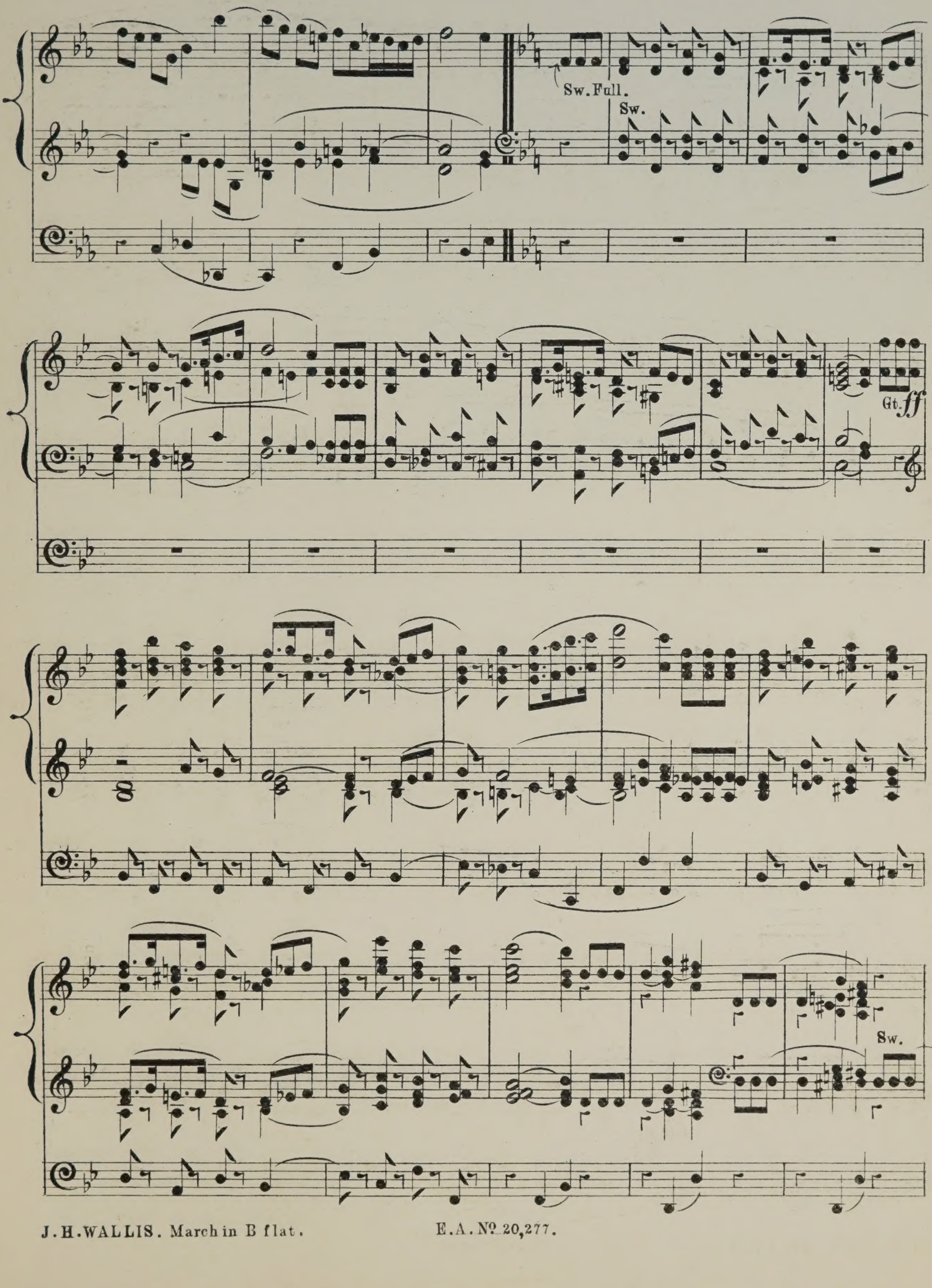
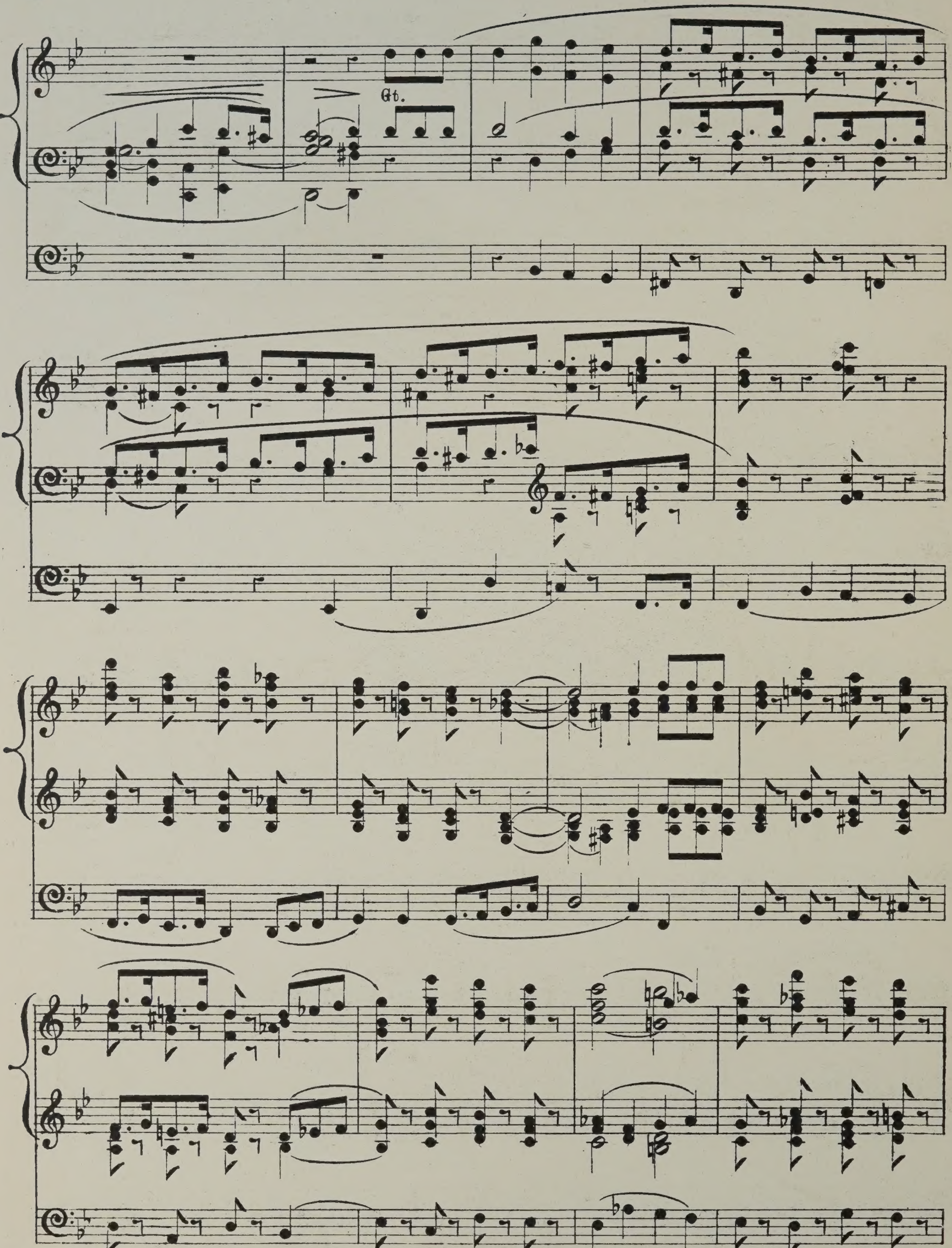

Ch. Clarionet.
Sw. to Oboe.
Sw. Full.
Gt. p
tr
Sw. to Oboe.


Sw. Full.
Sw.
Gt. ff
Sw.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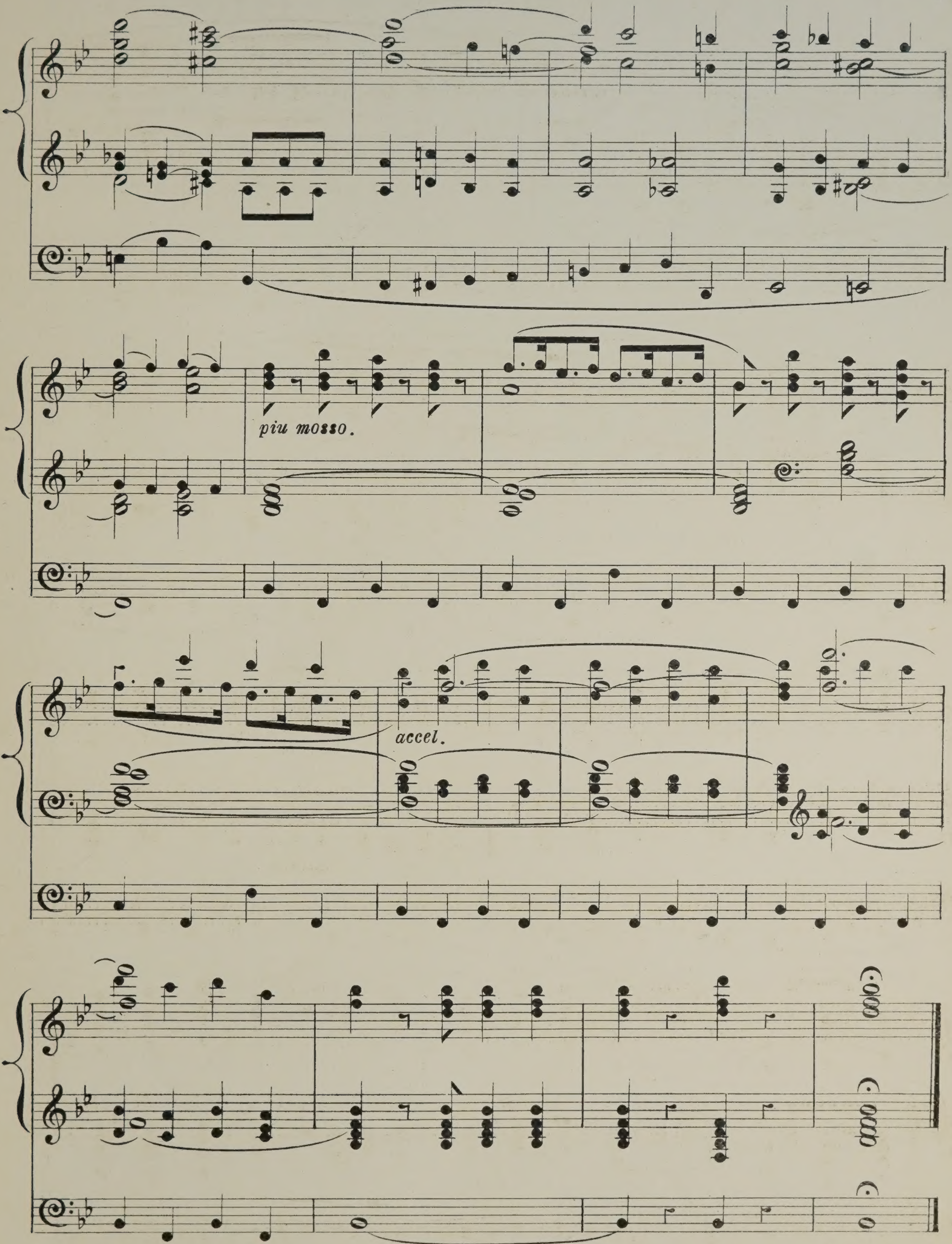
piu mosso.
accel.

ORGAN MUSIC

BY

ARTHUR HENRY BROWN.

SELECT COMPOSITIONS FROM THE GREAT MASTERS, ARRANGED WITH PEDAL *OBLIGATO:*

			S.	D.
1.	Wedding March	Mendelssohn	3	0
2.	March from “Tannhäuser”	Wagner	3	0
3.	Marches from “Scipio” and Occasional Overture	Händel	3	0
4.	Coronation March from “Prophète”	Meyerbeer	3	0
5.	Dead March in “Saul;” See the conquering	Händel	3	0
6.	Andantino from 11th Grand Symphony Waft her, angels, from “Jephtha”	Haydn Händel	3	0
7.	As pants the hart, from the “Crucifixion” Where’er you walk, from “Semele”	L. Spohr Händel	3	0
8.	My heart ever faithful (Mein gläubiges Herz frohlocket)	Bach	3	0
9.	Andantino from 5th, and Andante from 4th, Sonatas	Pleyel	3	0
10.	The hero’s march	Mendelssohn	3	0
11.	Quis est homo, from “Stabat Mater”	Rossini	3	0
12.	Air et chœur, from “La Dame Blanche”	Boieldieu	3	0
13.	Grande marche héroïque in C	F. Schubert	3	0
14.	Grande marche héroïque in D	F. Schubert	3	0
15.	Overture, “Berenice”	Händel	3	0
16.	Overture “Sosarmes”	Händel	3	0
17.	Overture “Alcina”	Händel	3	0
18.	Gavotte from Overture “Otho”	Händel	3	0
19.	La carità	Rossini	3	0
20.	Angels ever bright and Pious orgies	Händel	3	0
21.	Ave Maria	F. Schubert	3	0
22.	Aria. (*Circa* A.D. 1700)	Antonio Lotti	3	0
23.	My soul thirsteth for God. Aria from 42nd Psalm	Mendelssohn	3	0
24.	Gloria in excelsis, from Mass in G	Weber	3	0
25.	Fac ut portem, from “Stabat Mater”	Rossini	3	0
26.	Pietà signore, from Oratorio, “San Giovanni Battista”	Stradella	3	0
27.	Overture to “Julius Cæsar”	Händel	3	0
28.	Serenade	F. Schubert	3	0
29.	Aria (1765)	Gluck	3	0
30.	Aria from “Alcina”	Händel	3	0
31.	Aria from “Artaserse”	Leonardo Vinci	3	0
32.	Cantata	Alessandro Scarlatti	3	0
33.	Aria (1769)	Gluck	3	0
34.	Aria (1784)	Domenico Cimarosa	3	0
35.	Diedi il coro. Aria	Händel	3	0
36.	Siciliana	Long	3	0
37.	Andante	Long	3	0
38.	Aria (1763)	Padre Martini	3	0
39.	Kyrie eleison, from Mass in G	F. Schubert	3	0
40.	Aria (1767)	Gluck	3	0
41.	“Sanctus” and “Hosanna” from Mass (Op. 43)	André	3	0
42.	Last chorus from “Mount of Olives”	Beethoven	3	0
43.	He shall feed His flock, from “Messiah”	Händel	3	0
44.	Quoniam tu solus (1788)	Vincenzo Righini	3	0
45.	Hallelujah chorus from “Messiah”	Händel	3	0
46.	“Turn Thy face,” “Then shall I touch” “I will magnify Thee,” from Anthems	J. Weldon	3	0
47.	The heavens are telling, from “Creation”	Haydn	3	0
48.	Andante and Allegretto from Violin Sonata in A Major	Händel	3	0
49.	Slow movement from Symphony (36)	Haydn	3	0
50.	Andante con variazioni, from the Notturno (Op. 34)	L. Spohr	3	0
51.	Wie nahte mir der Schlummer Aria	C. M. von Weber The Comte de St. Germain	3	0
52.	Marche Solennelle (Op. 40)	F. Schubert	3	0
53.	Adagio from the Notturno (Op. 34.)	L. Spohr	3	0
54.	Ave Maria, from “The Evening Service,” Book 7	Cherubini	3	0
55.	Overture to Samson, and Minuet (1742)	Händel	3	0
56.	The arm of the Lord	Haydn	3	0
57.	Deh lascia o core, from “Astianatte” (1727)	Giovanni Buononcini	3	0
58.	Gloria in excelsis, from Mass No. 2, in G	F. Schubert	3	0
59.	Il pensier sta negli oggetti, Aria	Haydn	3	0
60.	Gloria in excelsis, from Twelfth Mass	Mozart	3	0
61.	How lovely are the messengers	Mendelssohn	3	0
62.	Notturno	F. Kalkbrenner	3	0
63.	Che faro senza Euridice	Gluck	3	0
64.	Aria in A flat	L. Spohr	3	0
65.	Cujus animam	Rossini	3	0
66.	Air and gavotte (from Orchestral Suite)	J. S. Bach	3	0
67.	Aria	Antonio Sacchini	3	0
68.	Aria in B flat and Adagio in B minor	L. Spohr	3	0
69.	Valli profonde	Marco da Gagliano	3	0
70.	Mia speranza	Giuseppe Sarti	3	0
71.	Aria	Baldassero Galuppi	3	0
72.	Duetto Padre perdona. Aria	Mendelssohn Adolfo Hasse	3	0
73.	Adagio patetico Cavatina in G minor	J. B. Cramer L. Spohr	3	0
74.	Gloria in excelsis (First Mass)	Haydn	3	0
75.	Aria	Marcantonio Cesti	3	0
76.	Agnus Dei (First Mass)	Mozart	3	0
77.	Kyrie eleison (Twelfth Mass)	Mozart	3	0
78.	Vivace (Symphony in B flat)	Haydn	3	0
79.	“He was despised,” and “Comfort ye my people”	Händel	3	0
80.	“I know that my Redeemer”	Händel	3	0
81.	Aria	Antonio Sacchini	3	0
82.	Neapolitan air	Author unknown	3	0
83.	Mi restano le lagrime (Alcina)	Händel	3	0
84.	Andante from Sonatina Piangero la sorte (Giulio Cesare)	Clementi Händel	3	0
85.	With verdure clad	Haydn	3	0
86.	The marvellous work	Haydn	3	0
87.	O lovely peace	Händel	3	0
88.	Rentrée de la procession	A. Leprévost	3	0
89.	Offertoire in C	A. Leprévost	3	0
90.	Larghetto A flat	A. Leprévost	3	0
91.	Communion in B flat	A. Leprévost	3	0
92.	Offertoire or Sortie in E flat	A. Leprévost	3	0
93.	Voluntary in G major	John Stanley	3	0
94.	Voluntary in G minor	John Stanley	3	0
95.	Voluntary in D minor	John Stanley	3	0
96.	O Lord, remember (Last Judgment)	L. Spohr	3	0
97.	Andante from Septett	J. N. Hummel	3	0
98.	On song’s bright pinions	Mendelssohn	3	0
99.	Ja, es soll mir Wonne schaffen	L. Spohr	3	0
100.	Lang mögen die Theuren leben	L. Spohr	3	0

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Twenty-five original pieces (quarto)	3	0

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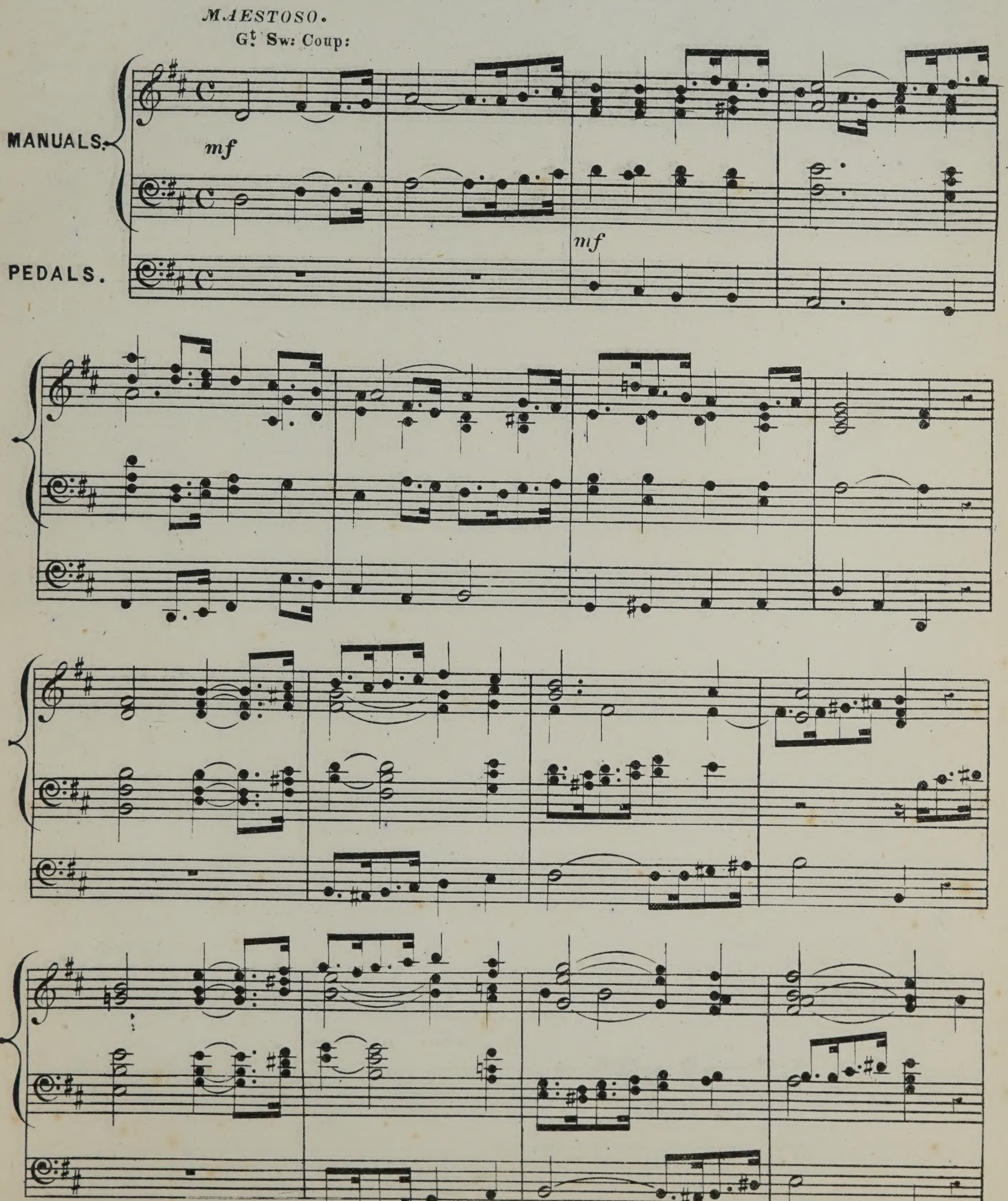
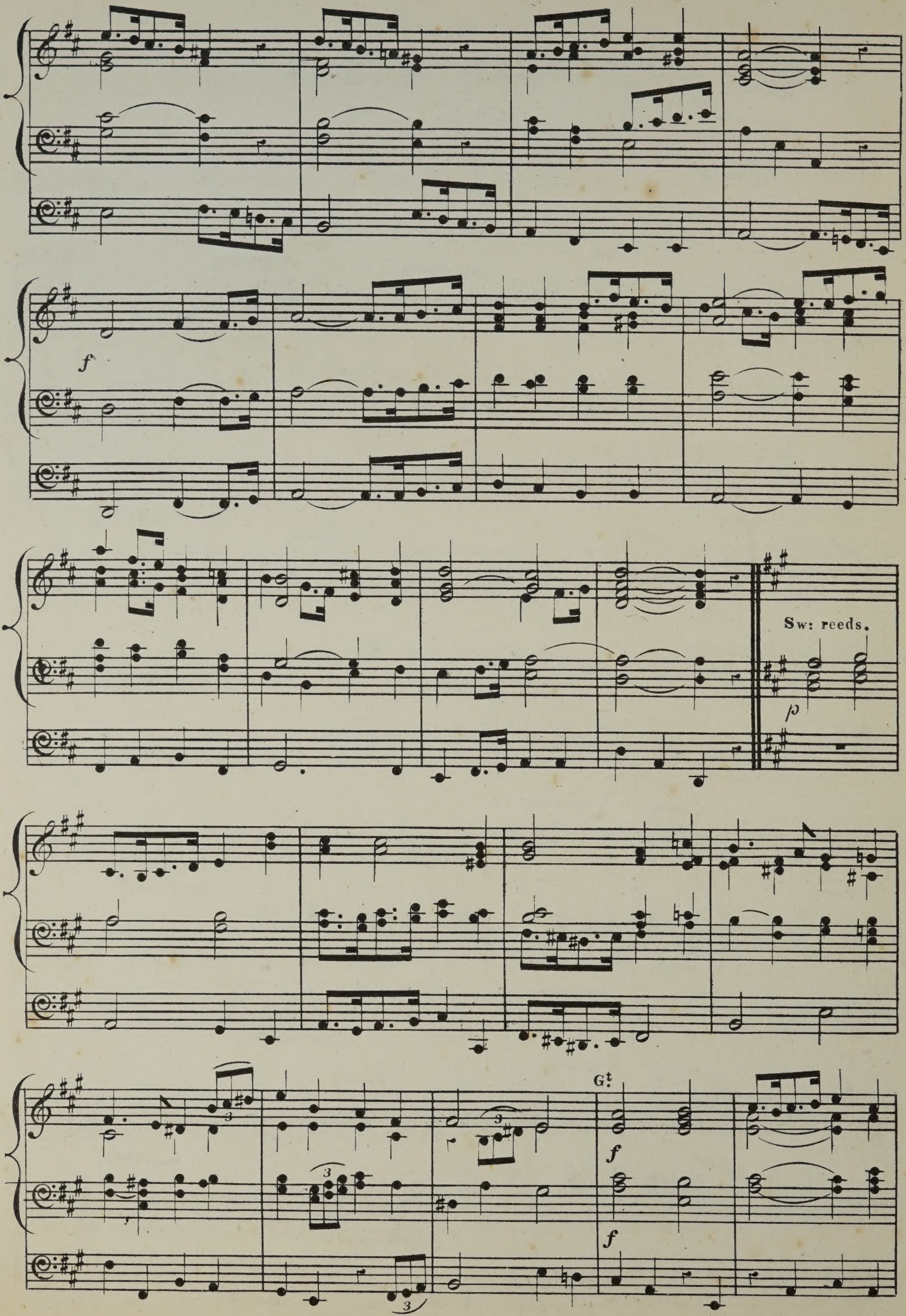
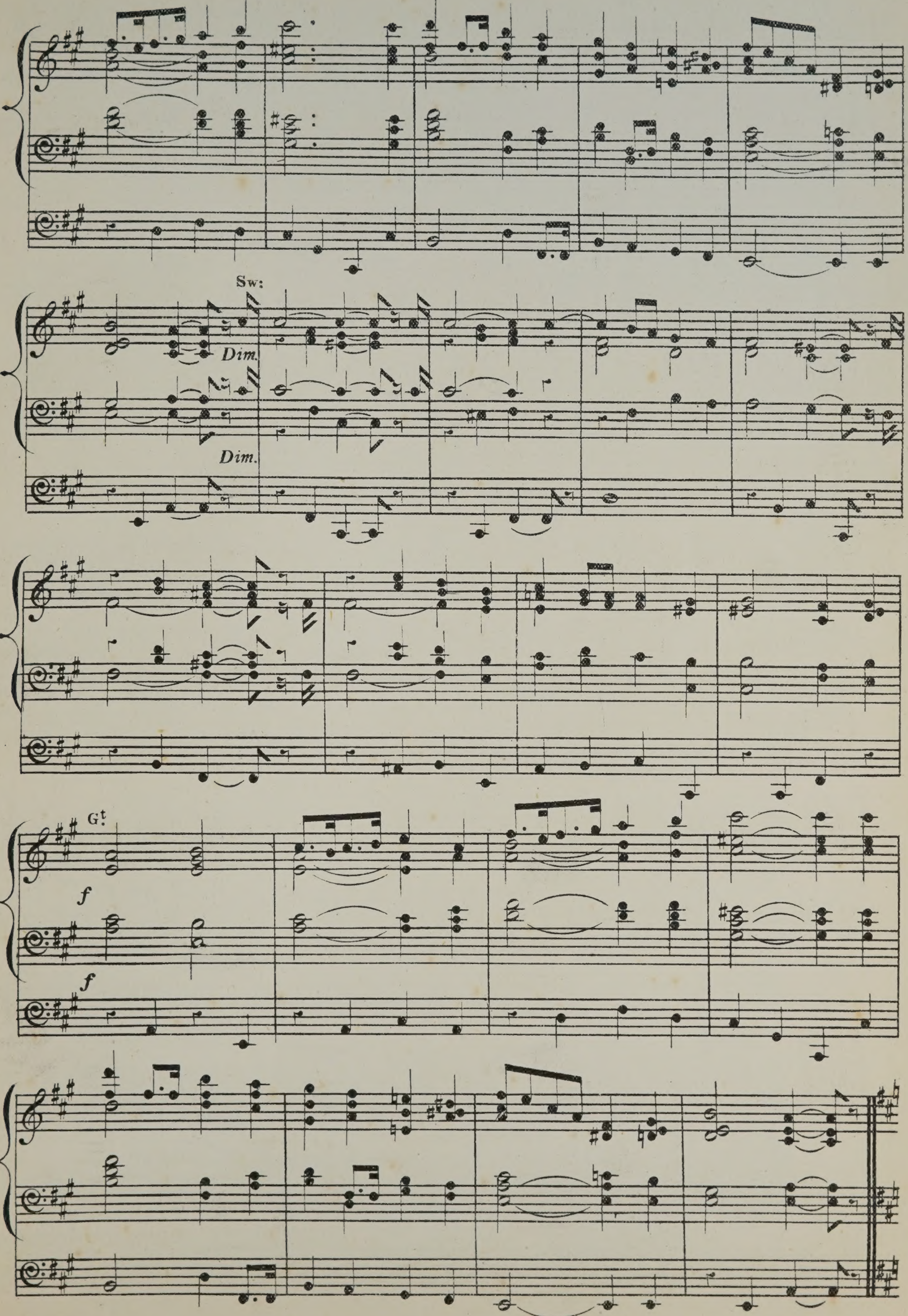
GRAND MARCH.

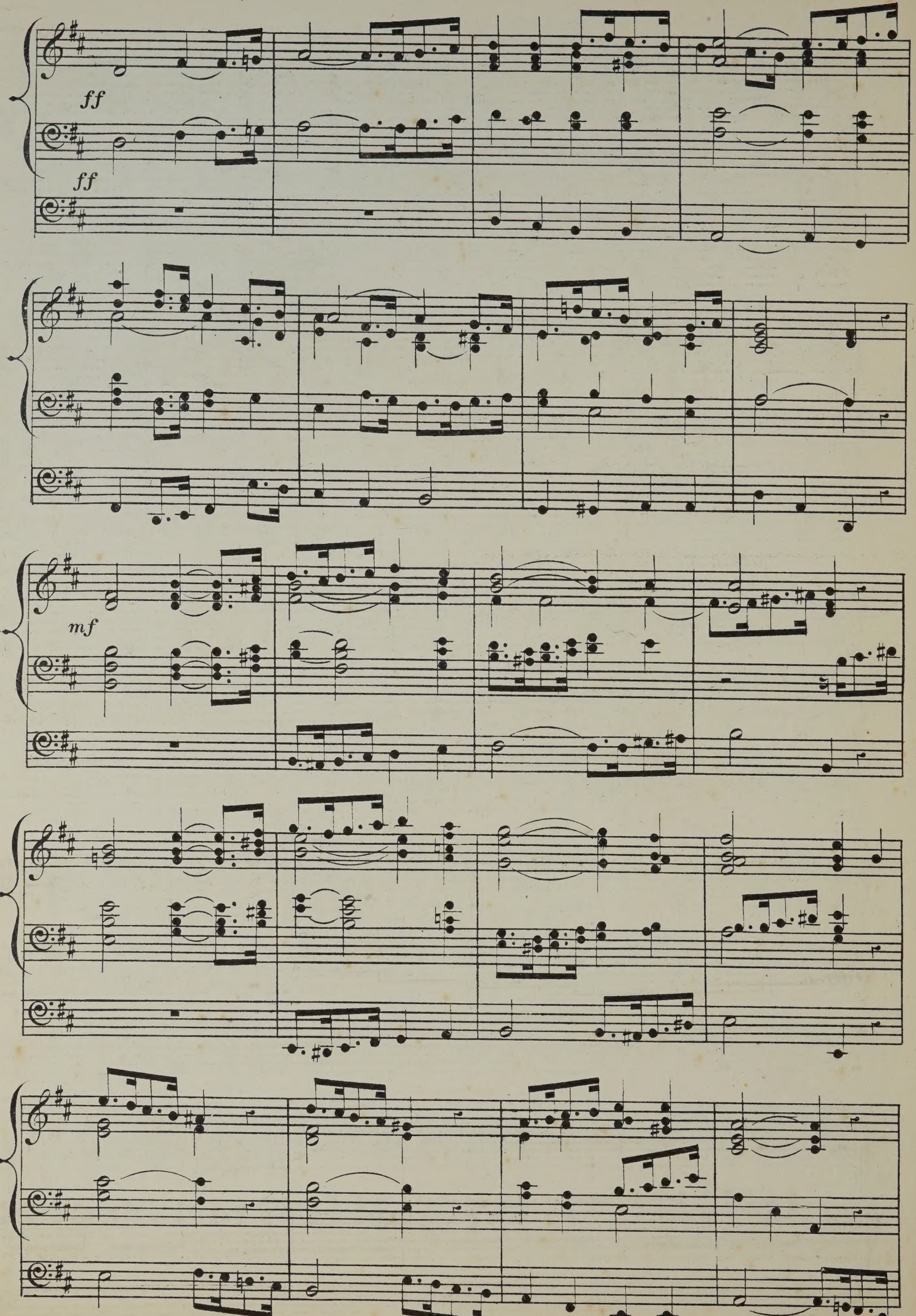
for the ORGAN

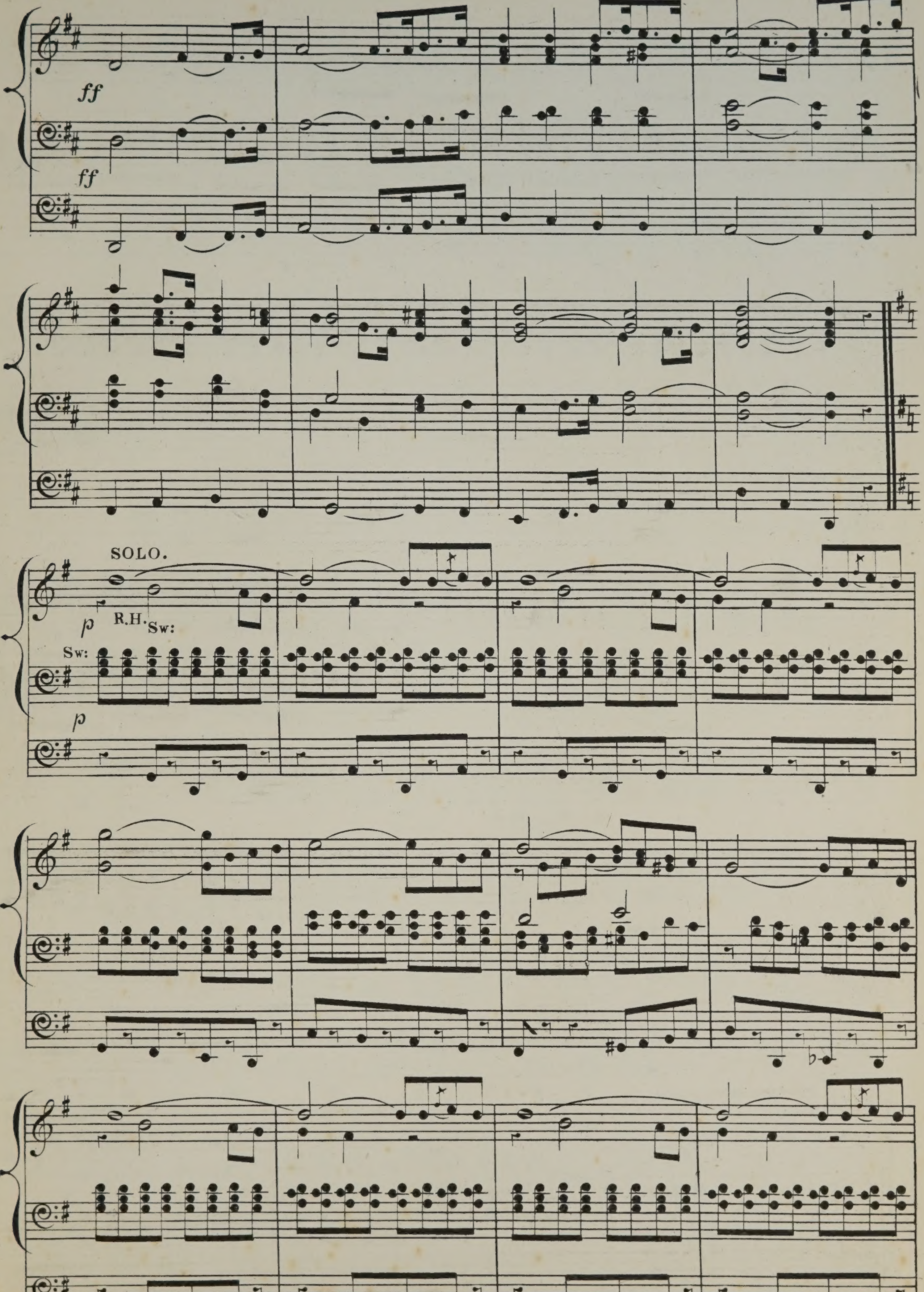
by ARTHUR H. WATSON.

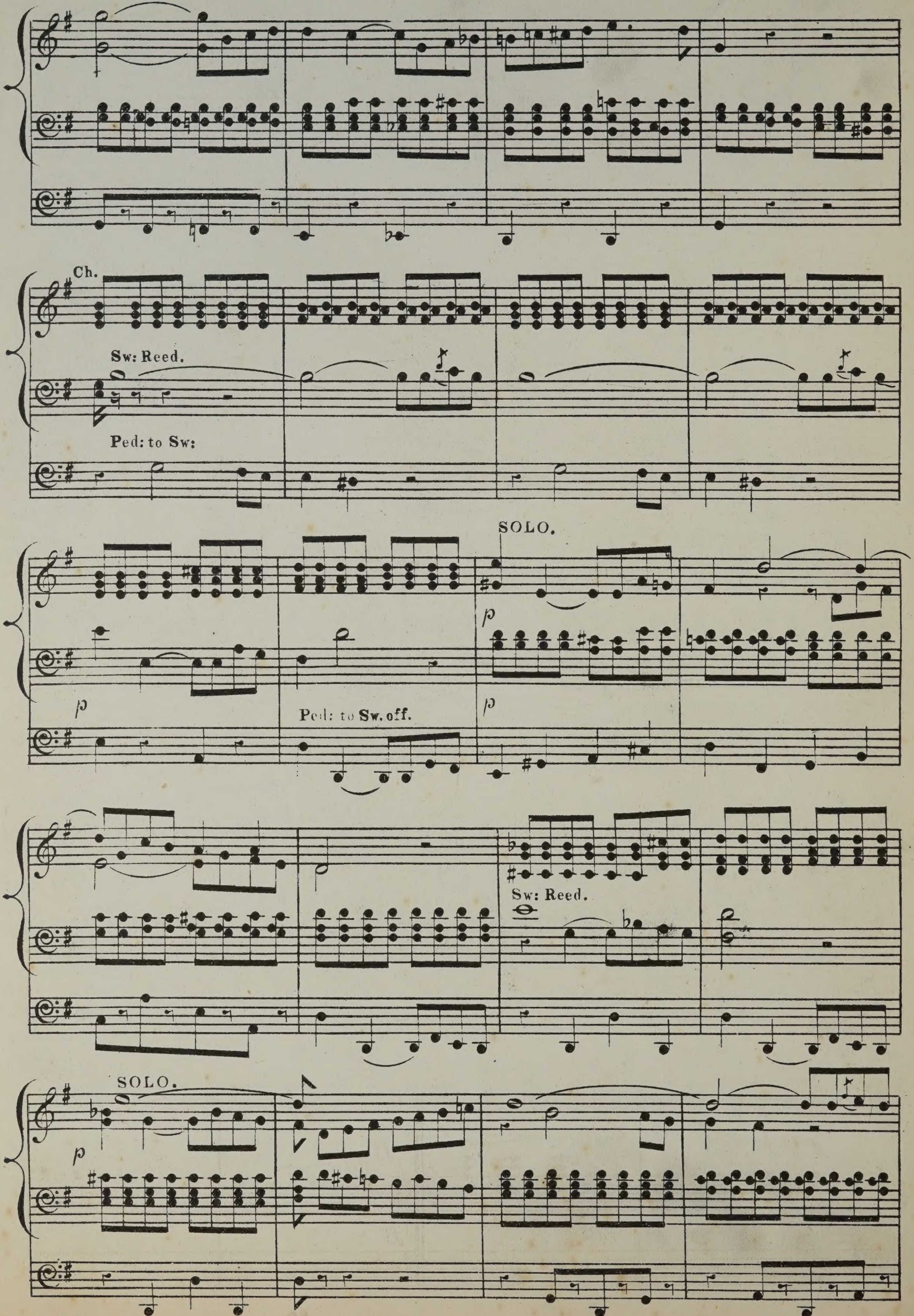

MAESTOSO.
Gt. Sw: Coup:
MANUALS.
mf
PEDALS.
mf

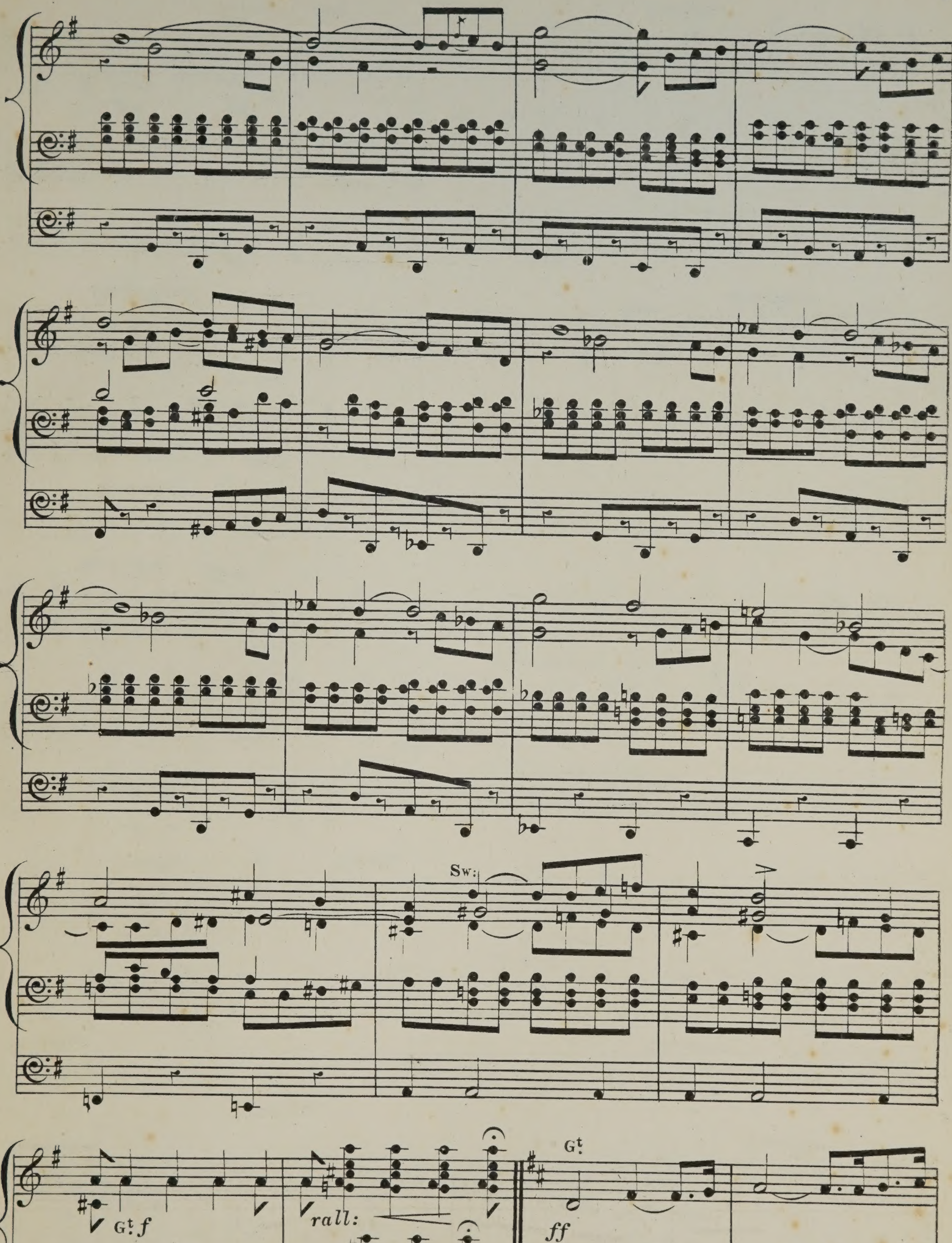

f
Sw: reeds.
p
Gt.
f
f
3
3
3
3

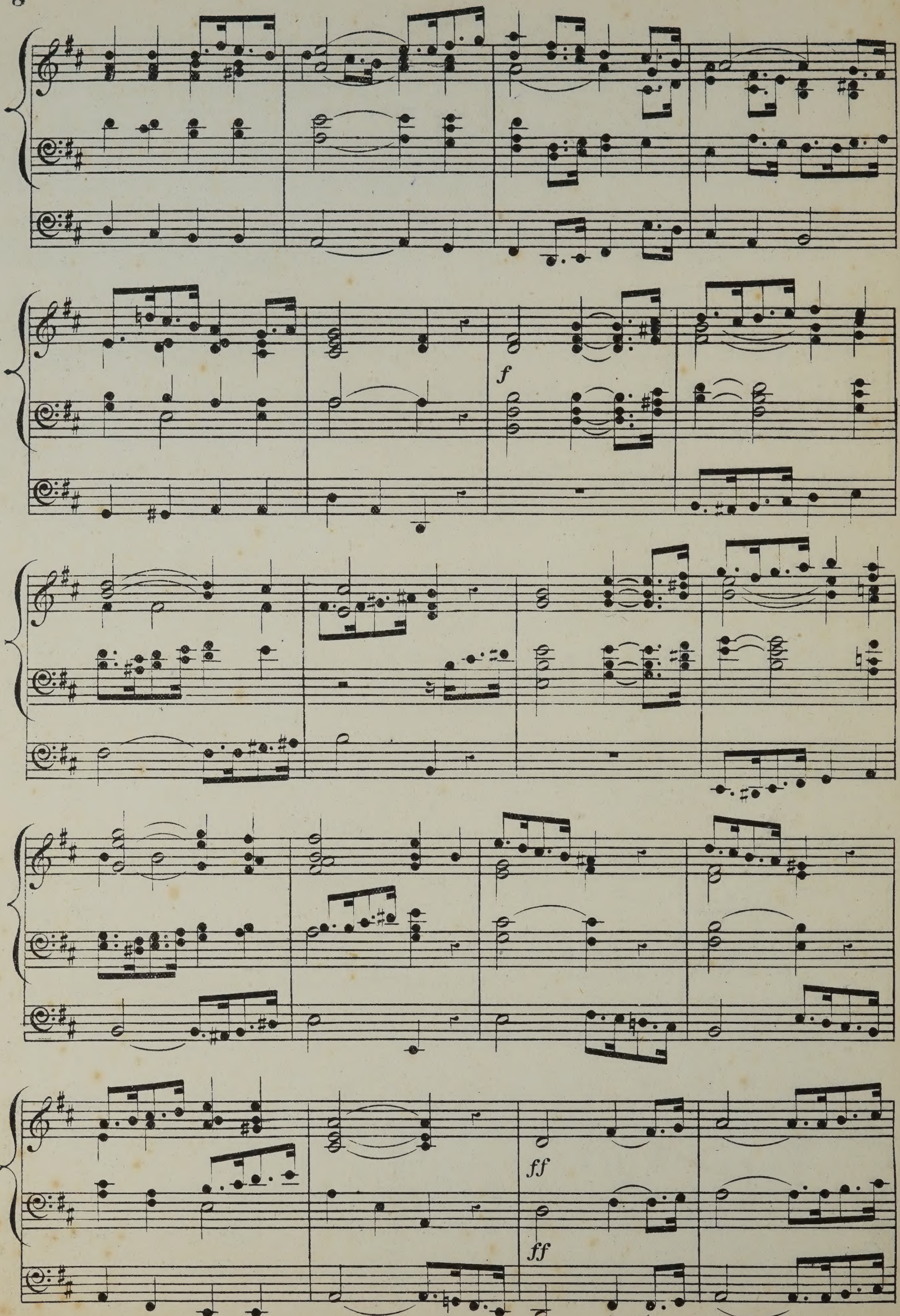

Sw:
Dim.
Dim.
Gt
f
f

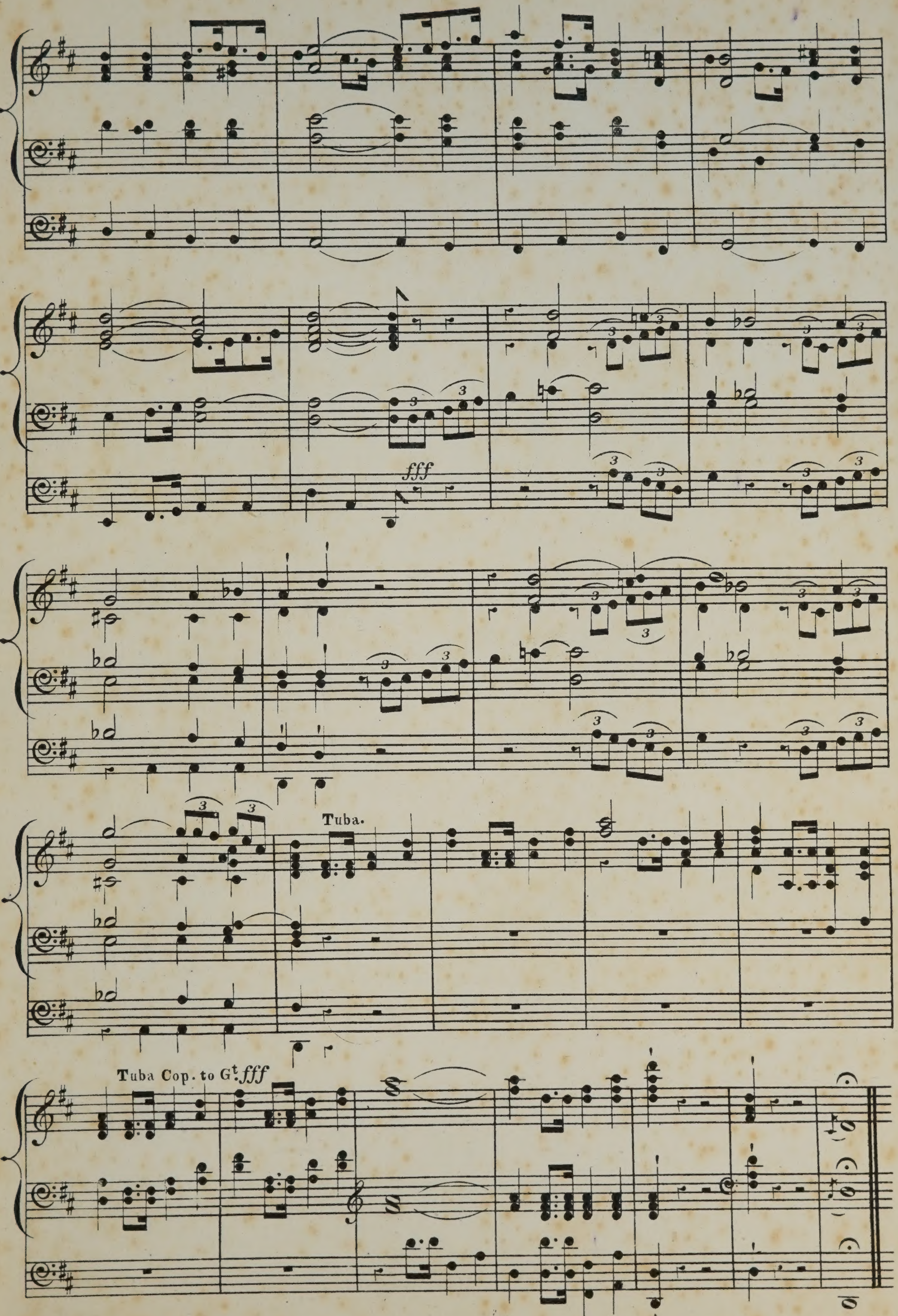

ff
ff
mf


ff
ff
SOLO.
p
R.H.
Sw:
Sw:
p


Ch.
Sw: Reed.
Ped: to Sw:
SOLO.
p
Ped: to Sw. off.
p
Sw: Reed.
SOLO.
p


Sw:
Gt. f
rall:
rall:
Gt.
ff
ff


f
ff
ff


fff
Tuba.
Tuba Cop. to Gt. fff

MARCH IN F.

for the

Organ

BY

D. WILCOCK.

Ent. Sta. Hall.

Price 3/-

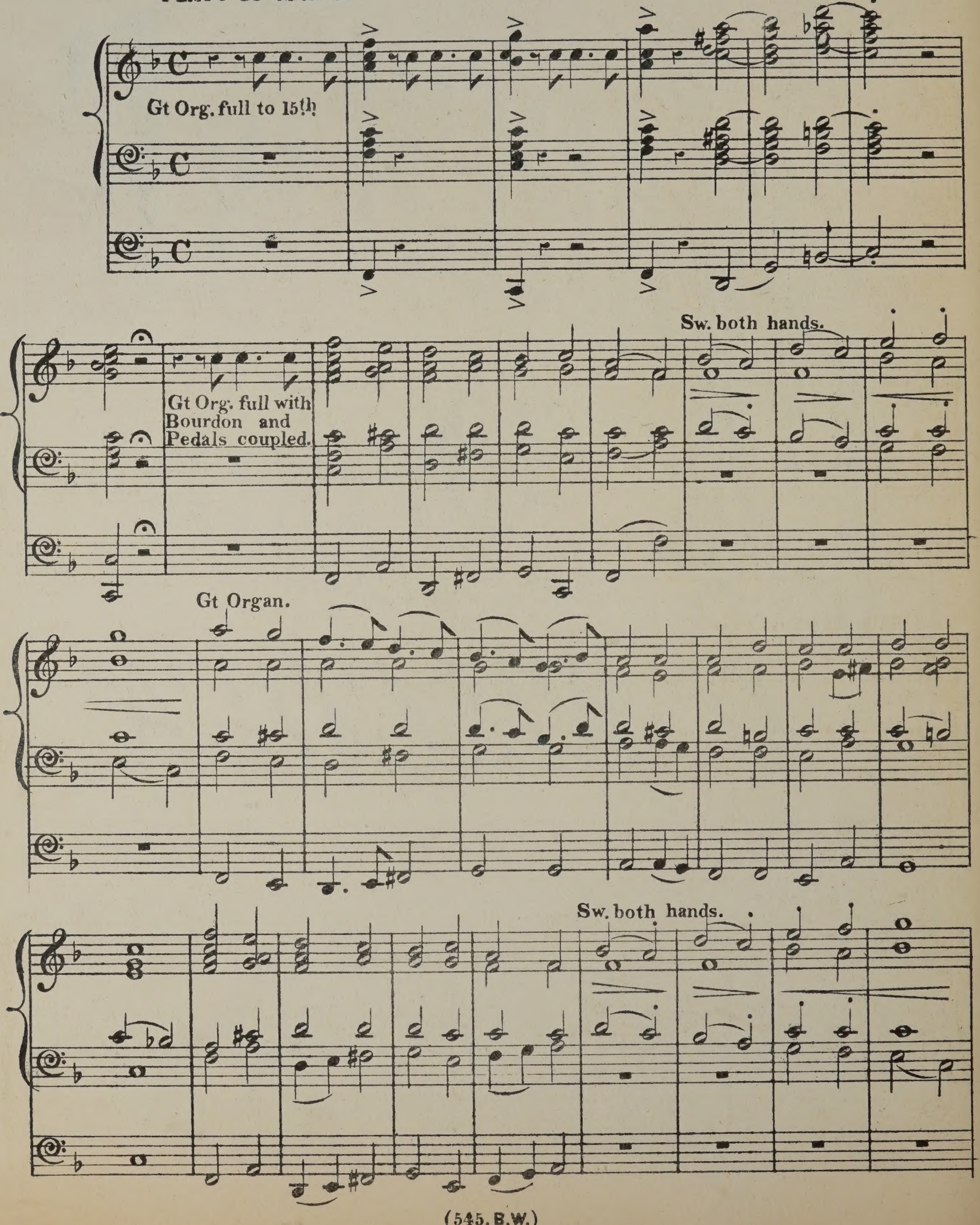
LONDON,
B. WILLIAMS, 19, PATERNOSTER ROW, E.C.

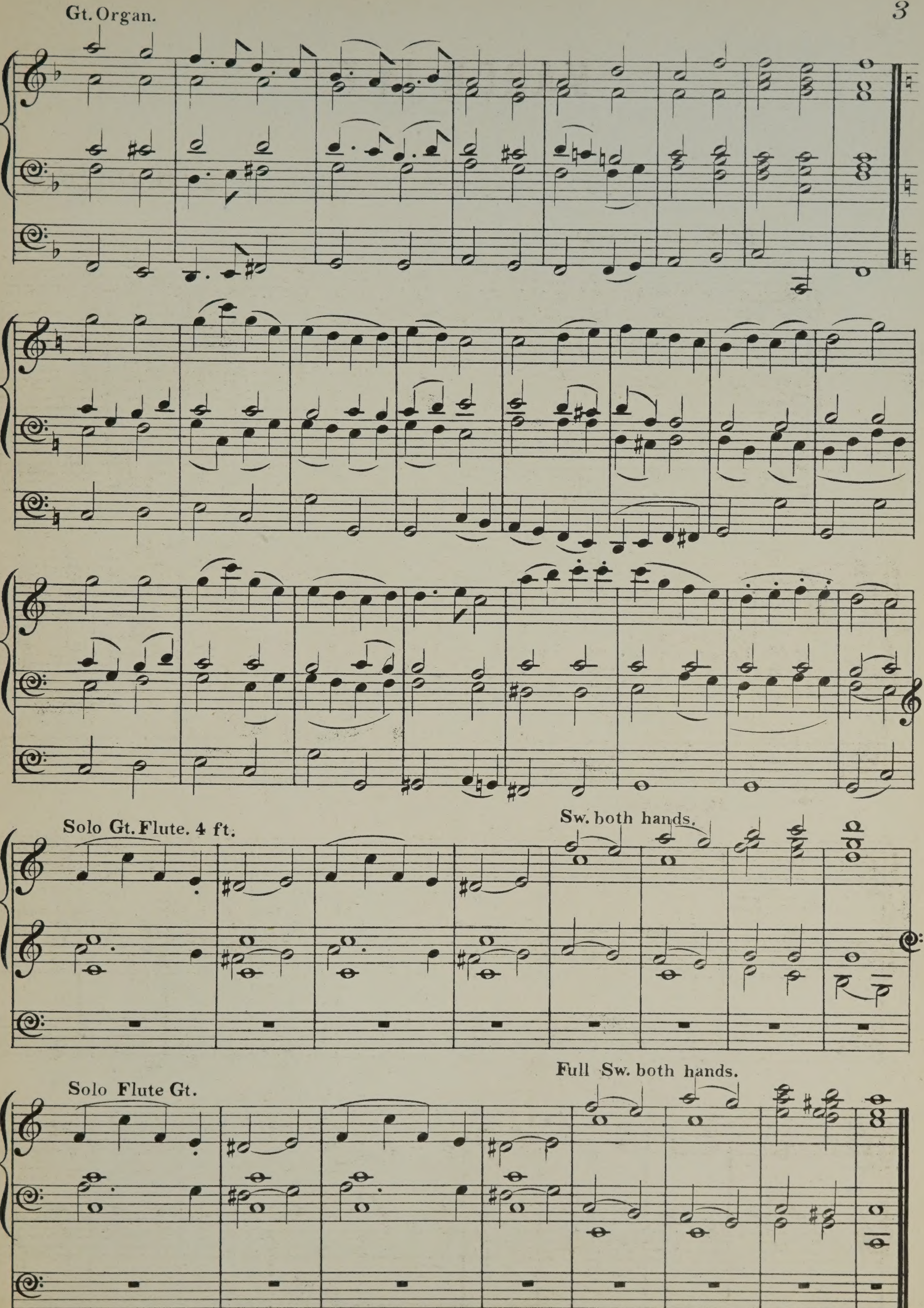
THE ABOVE MARCH MAY BE HAD ARRANGED FOR THE PIANOFORTE PRICE 3/-

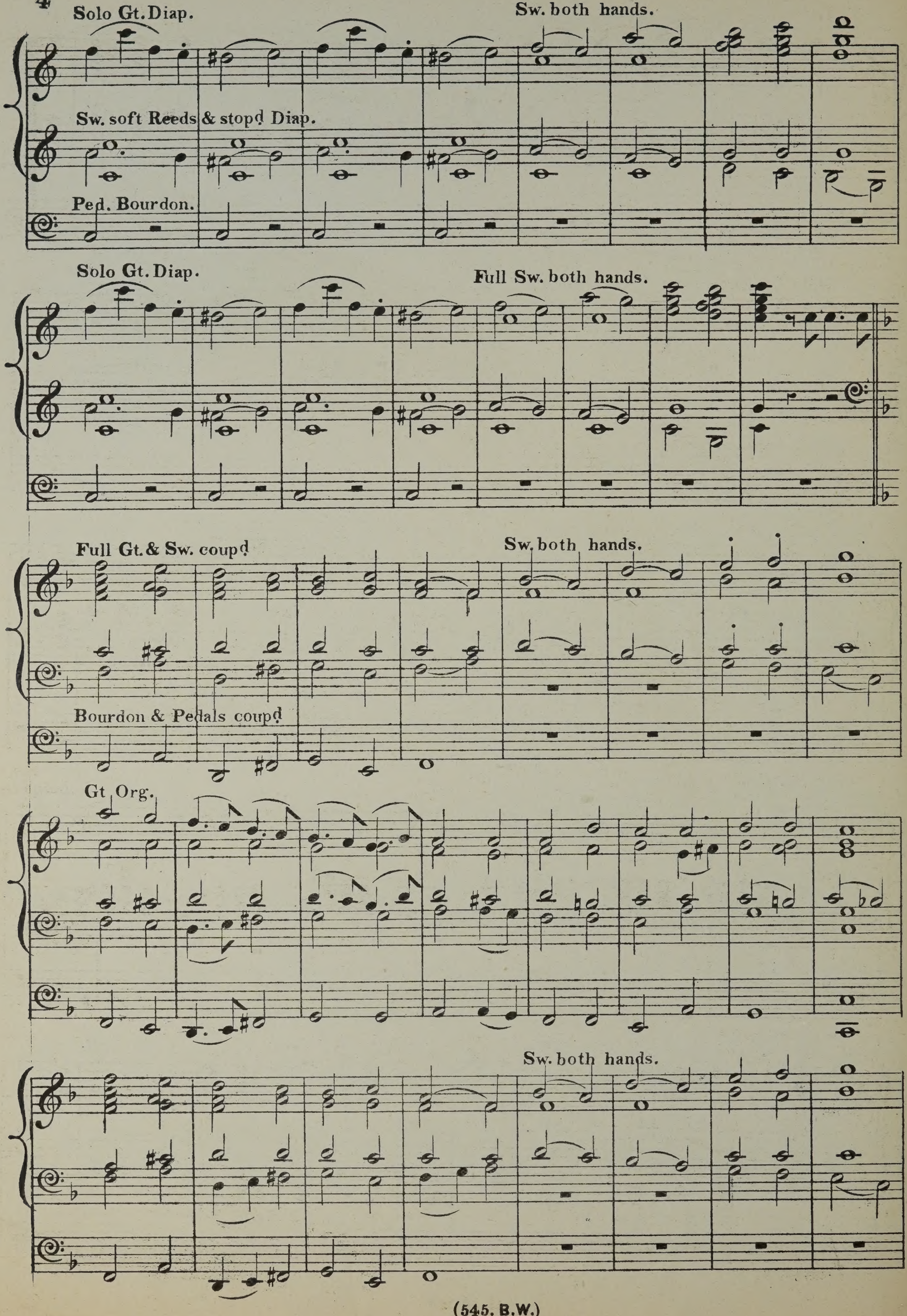
MARCH IN F.

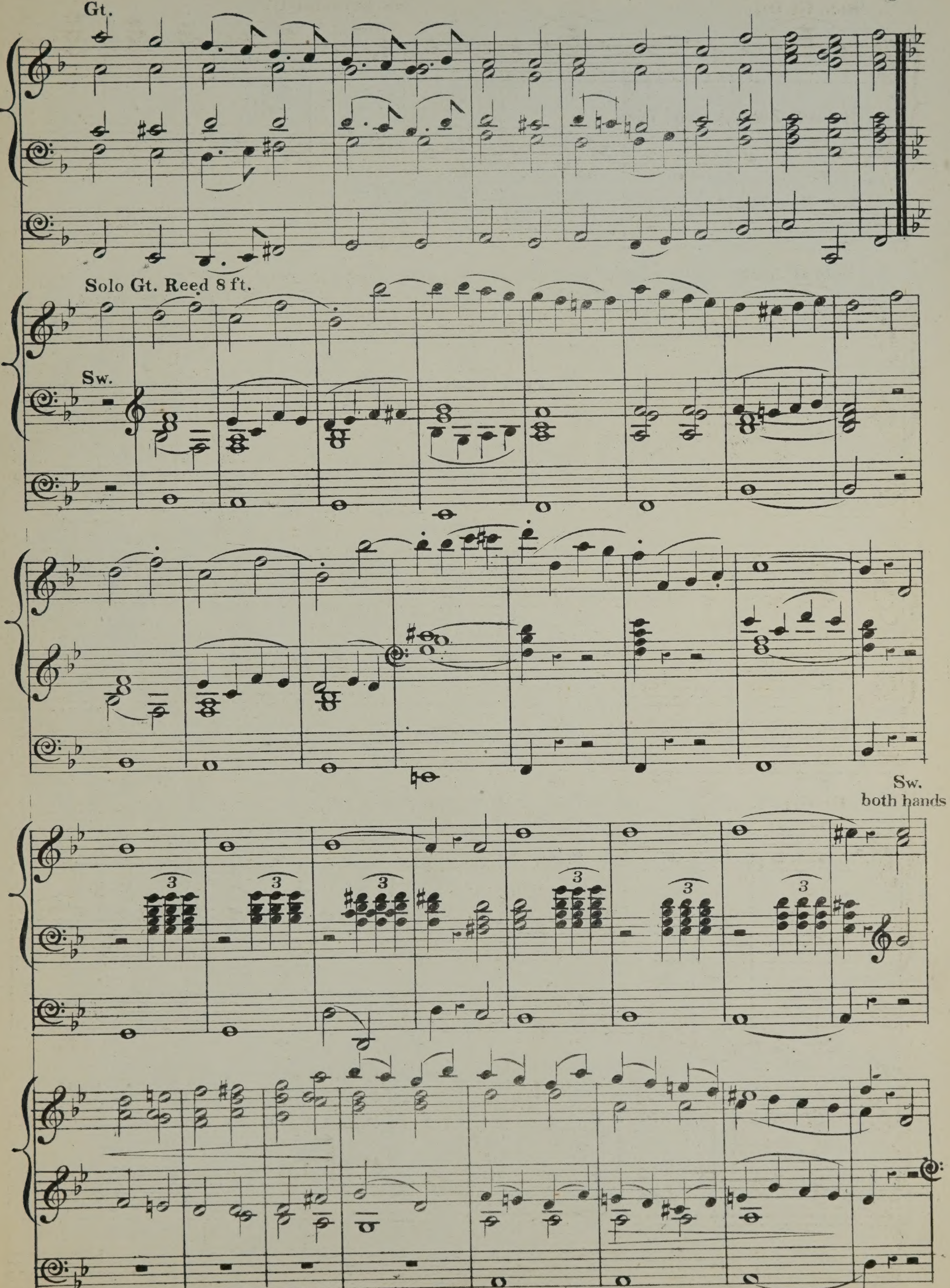
BY D. WILCOCK.

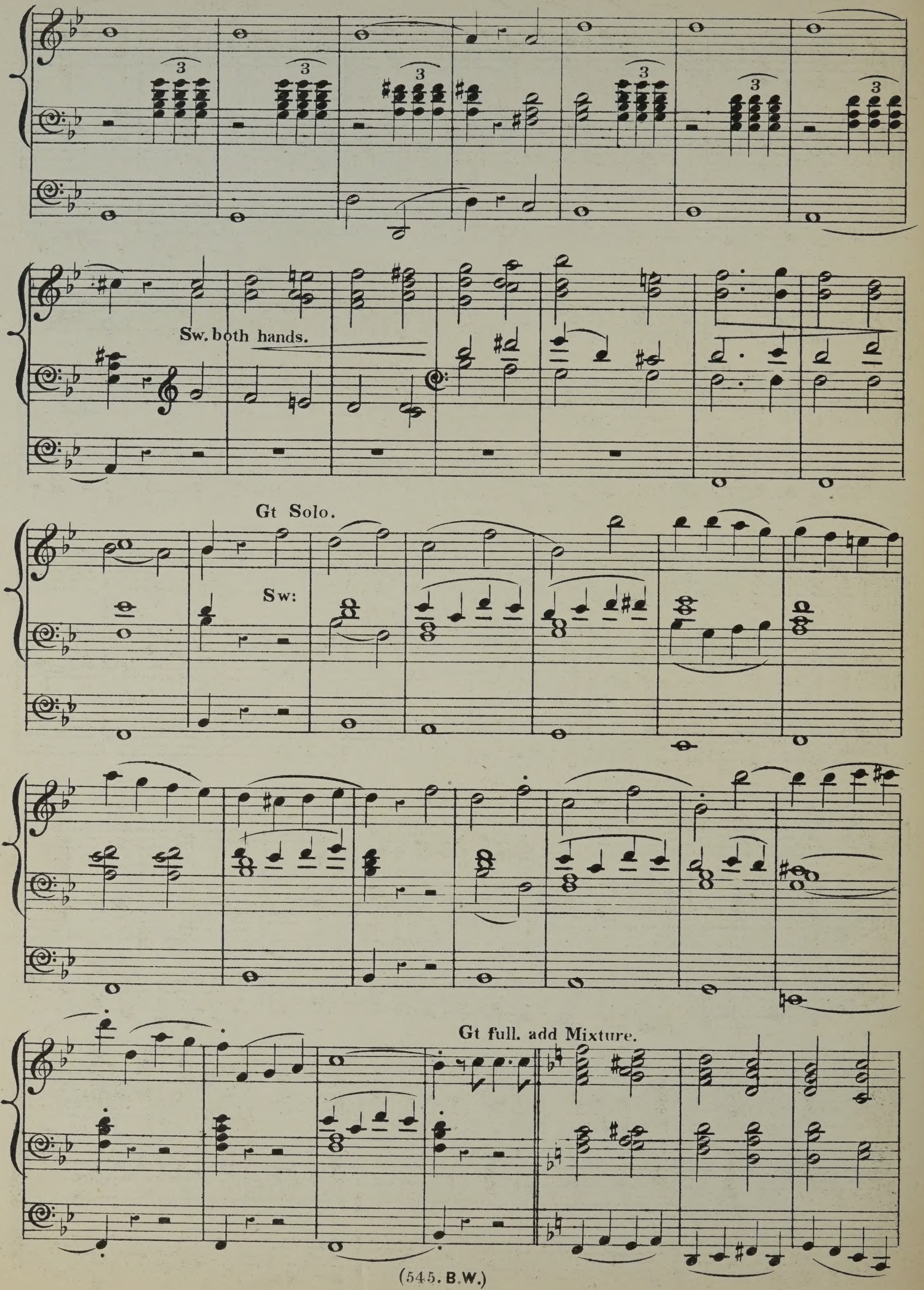
Tempo di Marcia.

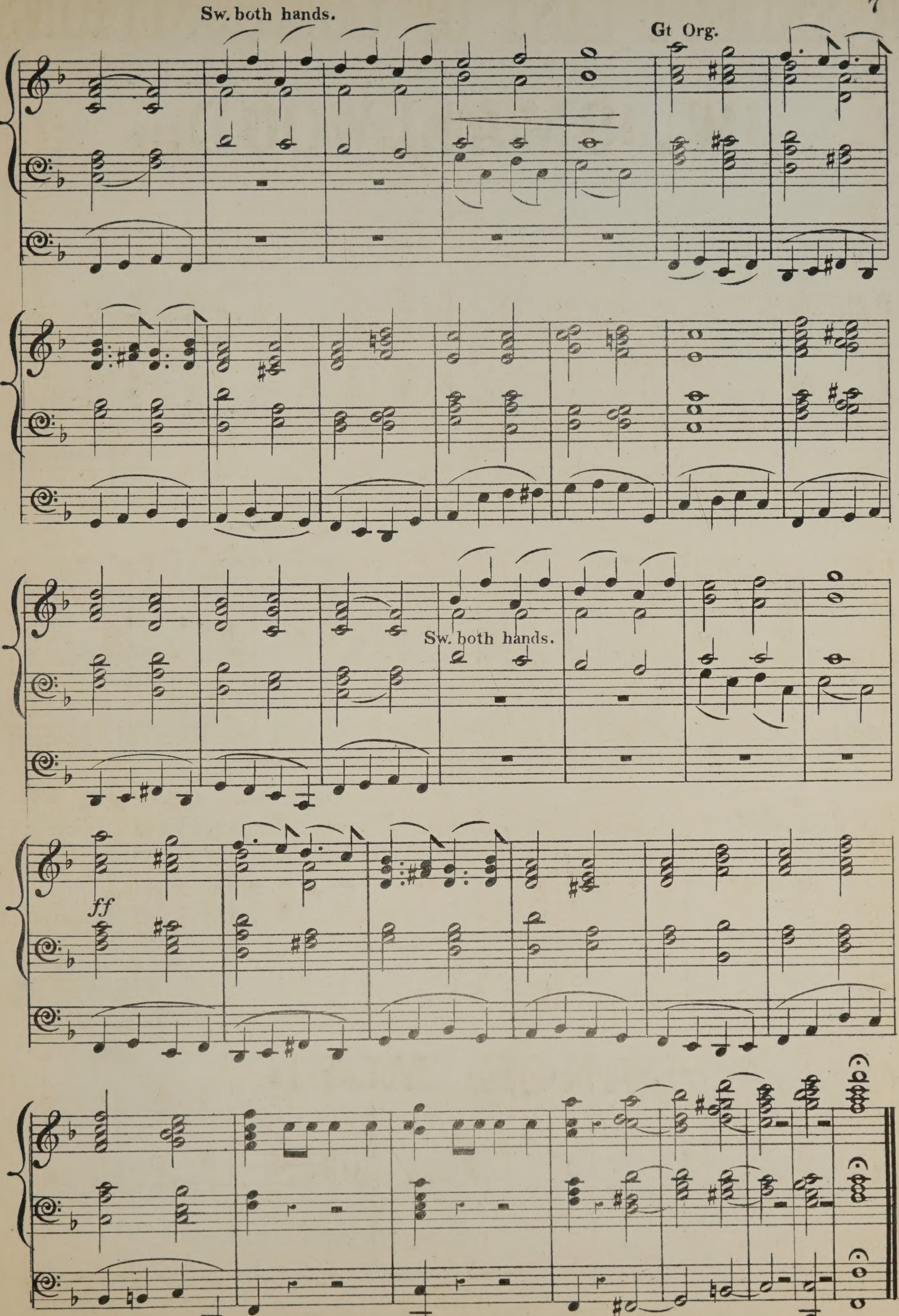

Gt Org. full to 15th
Gt Org. full with Bourdon and Pedals coupled.
Sw. both hands.
Gt Organ.
Sw. both hands.


Gt. Organ.
Solo Gt. Flute. 4 ft.
Sw. both hands.
Solo Flute Gt.
Full Sw. both hands.


Solo Gt. Diap.
Sw. both hands.
Sw. soft Reeds & stopd Diap.
Ped. Bourdon.
Solo Gt. Diap.
Full Sw. both hands.
Full Gt. & Sw. coupd
Sw. both hands.
Bourdon & Pedals coupd
Gt Org.
Sw. both hands.


Gt.
Solo Gt. Reed 8 ft.
Sw.
3
Sw.
both hands


Sw. both hands.
Gt Solo.
Sw:
Gt full. add Mixture.


Sw. both hands.
Gt Org.
Sw. both hands.
ff

A SELECT LIST OF COMPOSITIONS

BY

W. SMALLWOOD.

		s.	d.
Bloom is on the rye		2	6
Bloom of Beauty (Valse Brillante)		3	0
Bonita (Valse Mignonne)		2	6
Cujus Animam		3	0
Ditto duet		4	0
Fantasia à la Galop		2	6
Fantasia Espagnol		4	0
Fleur du Nord		2	6
Floretta (Rondo mignon)		2	6
Garden flowers	each	1	0
No. 1. The Sunflower.			
2. Lavender Bloom.			
3. The Gladiola.			
4. The Jasmine.			
5. The White Aster.			
6. The Dahlia.			
Gentle dew		3	0
Guirlande des Roses		4	0
Hope (Andante)		1	0
Hymn du Matin		2	6
Hymne du Monastère		2	6
Linden leaves		3	0
Ditto duet		4	0
Lunéville		3	0
March (Introduction and)		3	0
Ditto duet		4	0
Pansy bloom		3	0
Snowdrop waltz		1	0
Ditto duet		2	0
Souvenir de Scarboro'		3	0
Thoughts of Eventide		3	0
Twilight lullaby		3	0

		s.	d.
OPERATIC SOLOS	each	2	6

No. 1. Don Giovanni.
2. Der Freyschütz.
3. William Tell.
4. Masaniello.
5. Oberon.
6. Norma.
7. Sonnambula.
8. Trovatore.
9. Traviata.
10. Lucrezia Borgia.
11. Martha.
12. Puritani.
13. Rigoletto.
14. Fille du Regiment.
15. Zampa.
16. Lucia di Lammermoor.
17. Elisire D'Amore.
18. Flauto Magico.
19. Fra Diavolo.
20. Orphée aux Enfers.
21. Beatrice di Tenda.
22. Ernani.
23. Lombardi.
24. Montecchi.

	s.	d.
OPERATIC DUETS, as above, each...	3	0
Tranquil Moments	3	0

DANCE MUSIC.

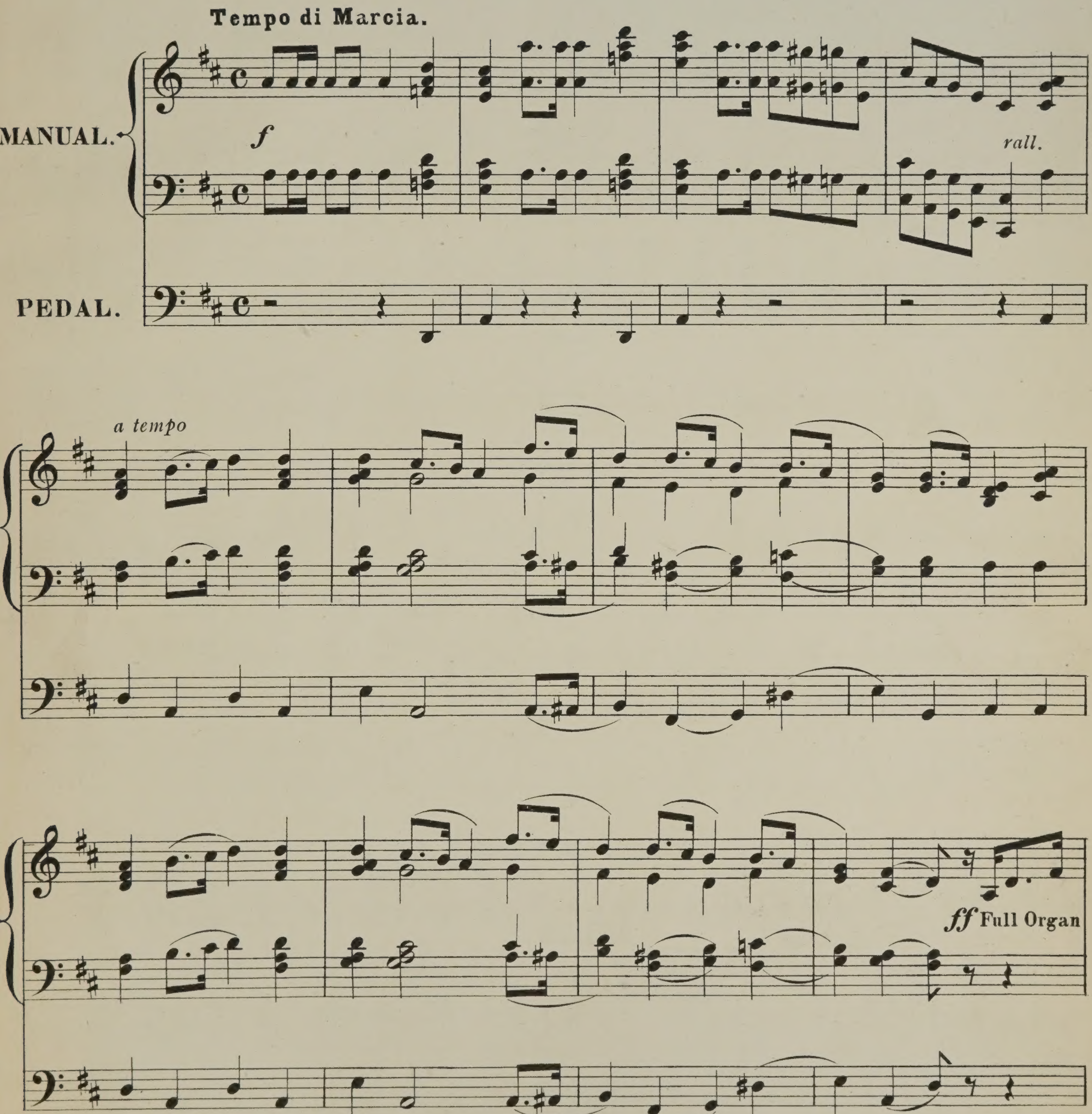
	s.	d.
Belle of Madrid Polka	3	0
Bird's Nest Polka	3	0
„ „ Duet	3	0
Gitana Quadrilles	3	0
Fairy Swing Polka	3	0
Holly Wreath Galop	3	0
Little Rosebud Polka	3	0
Sea Shells Polka	3	0
Ditto Duet	3	0
Stepping Stone Schottische	3	0

B. WILLIAMS, 19, Paternoster Row, London, E.C.

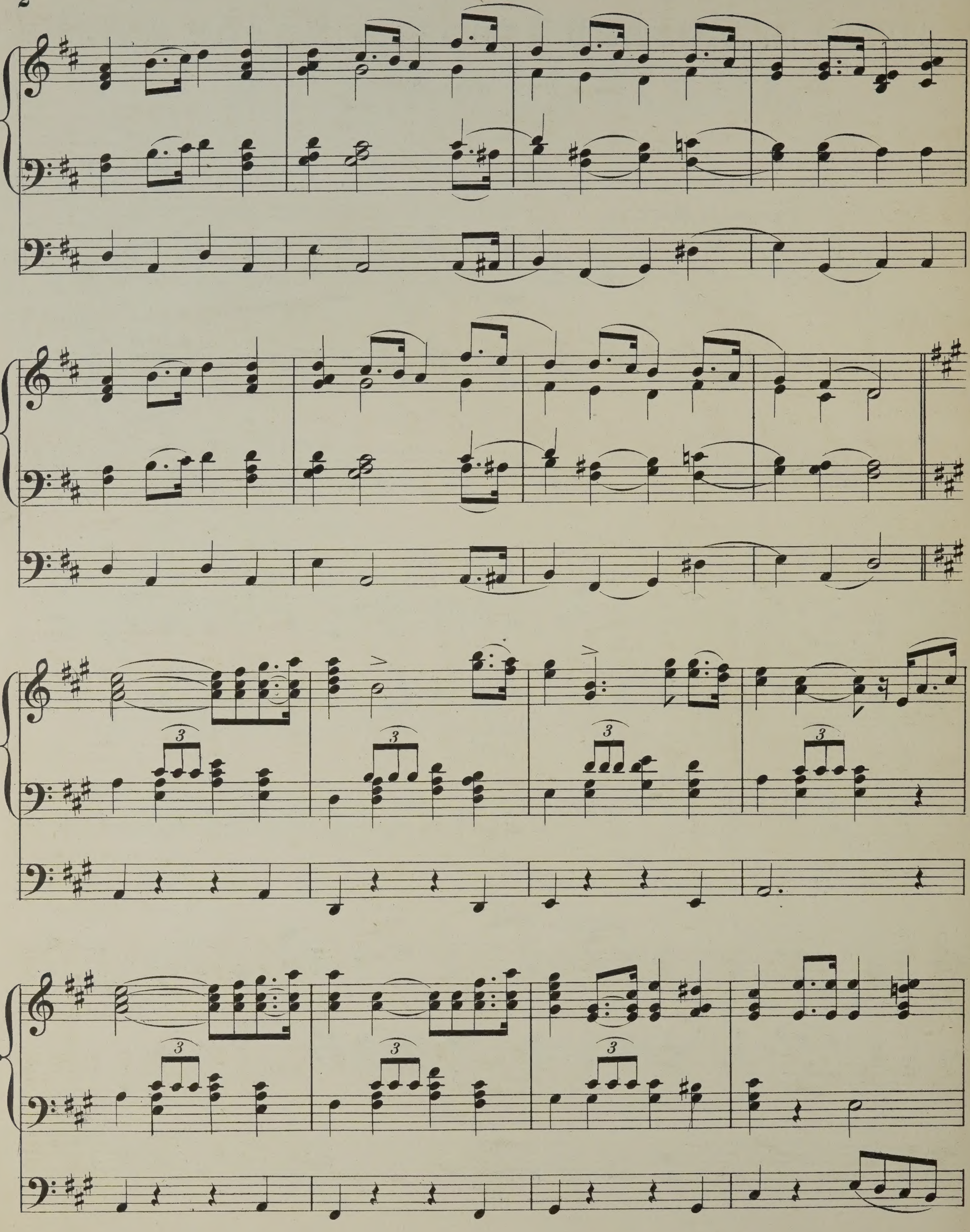
ROYAL STANDARD BEARER'S GRAND MARCH.

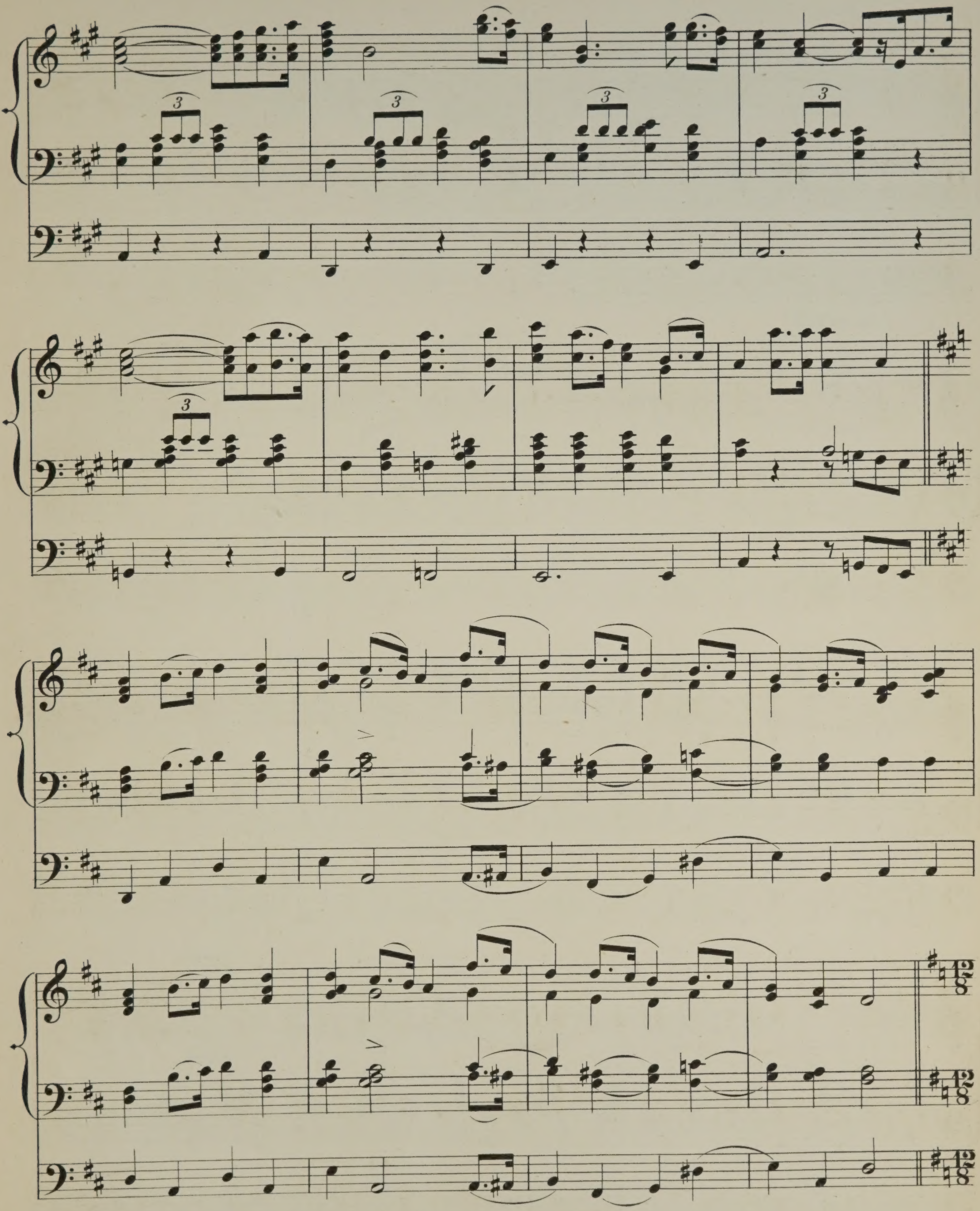
(M. WATSON.)

Arranged by WILLIAM SMALLWOOD.

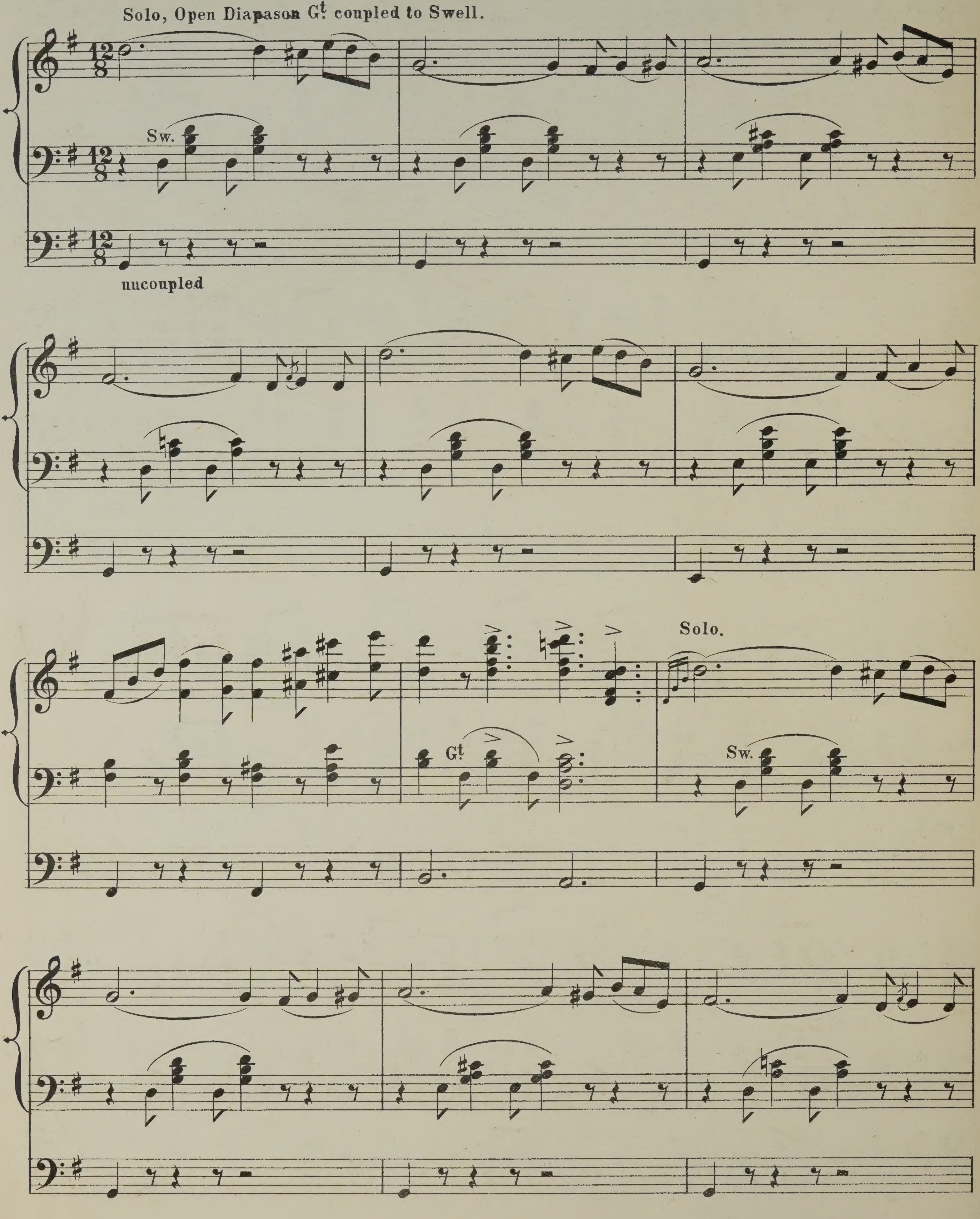

Tempo di Marcia.
MANUAL.
PEDAL.
f
rall.
a tempo
ff Full Organ

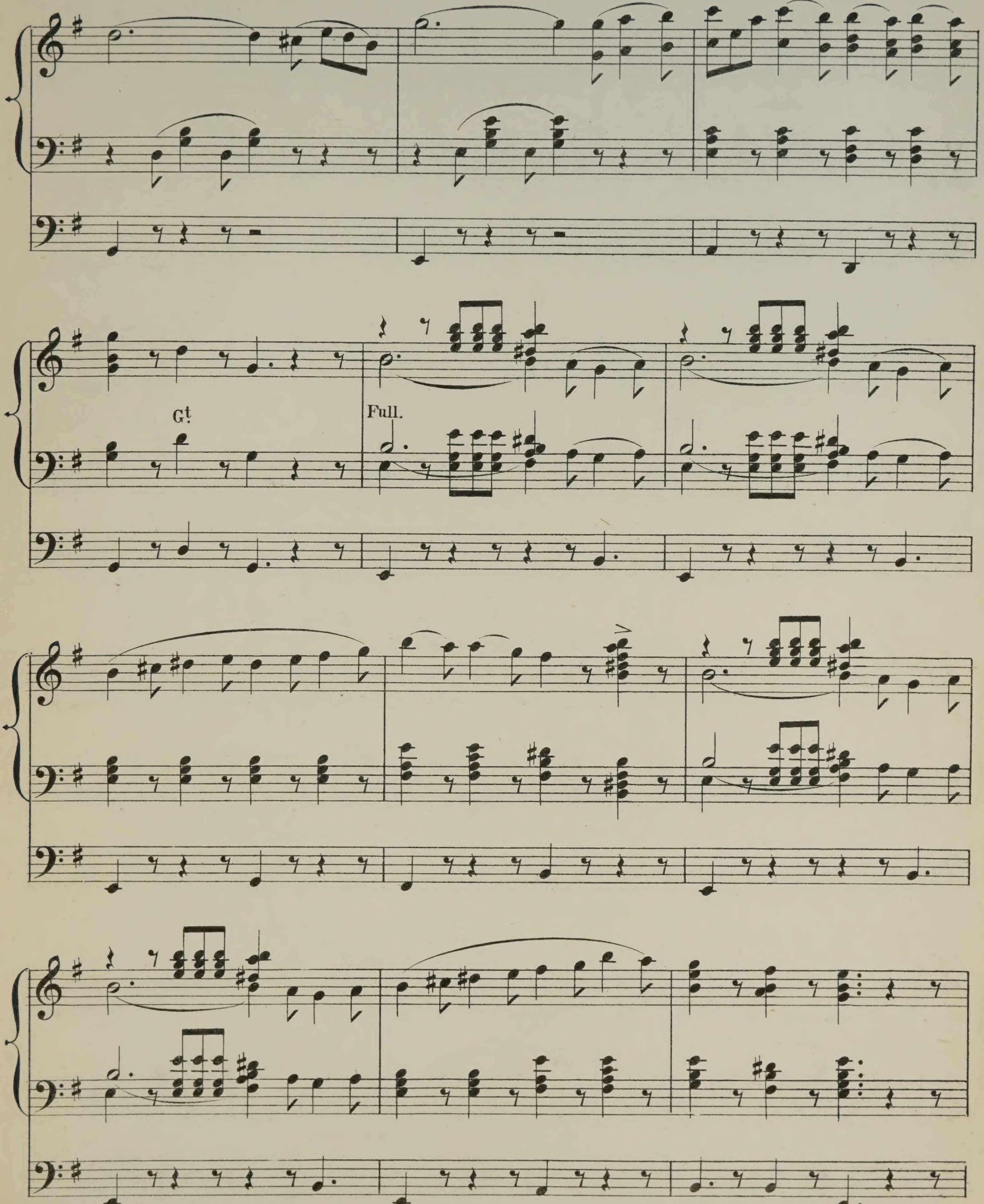
J Williams.

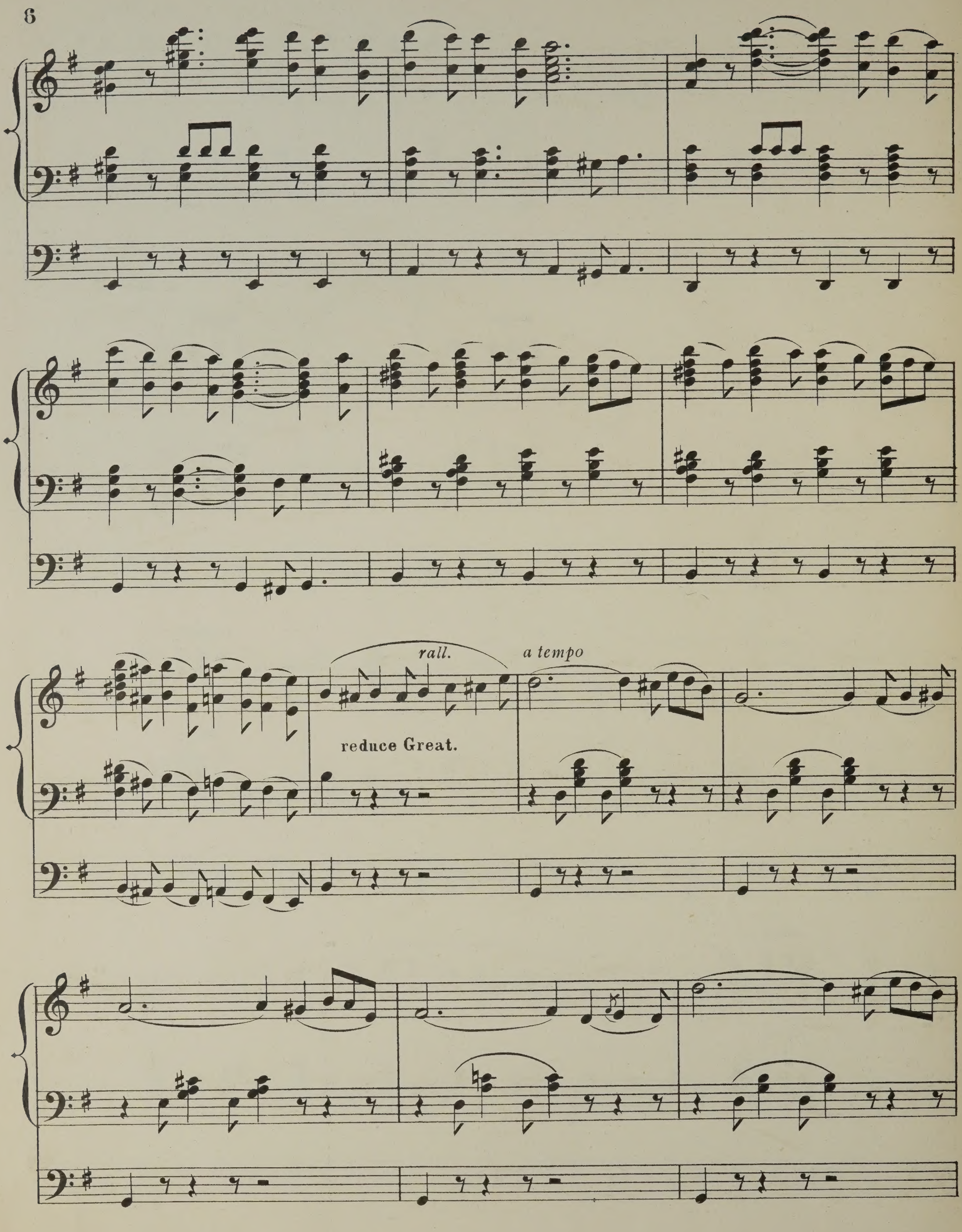


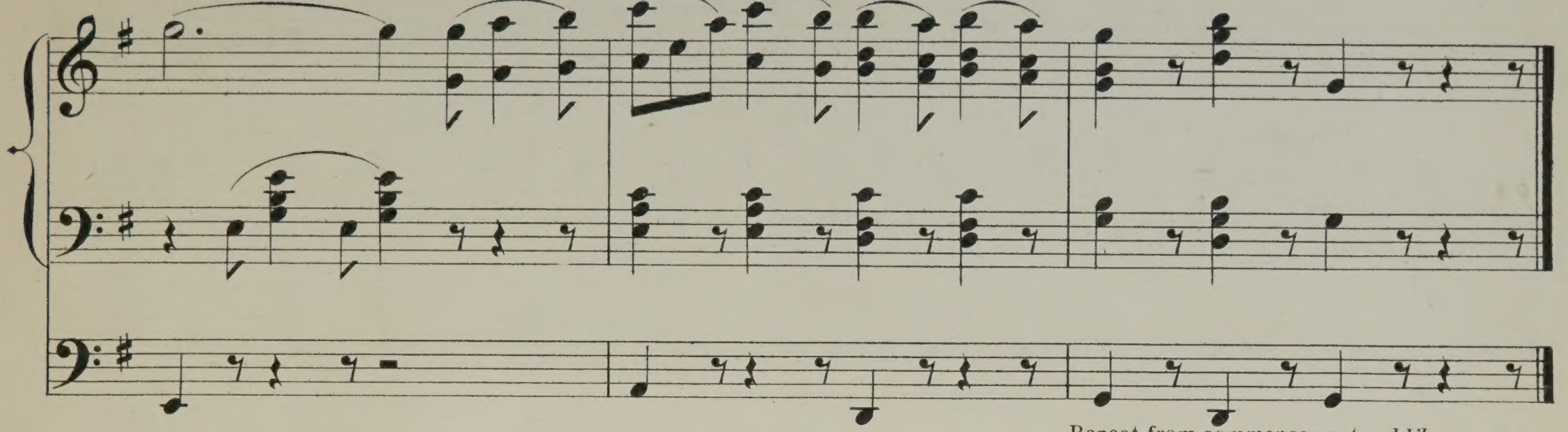


TRIO.


Solo, Open Diapason Gt. coupled to Swell.
Sw.
uncoupled
Gt.
Solo.
Sw.

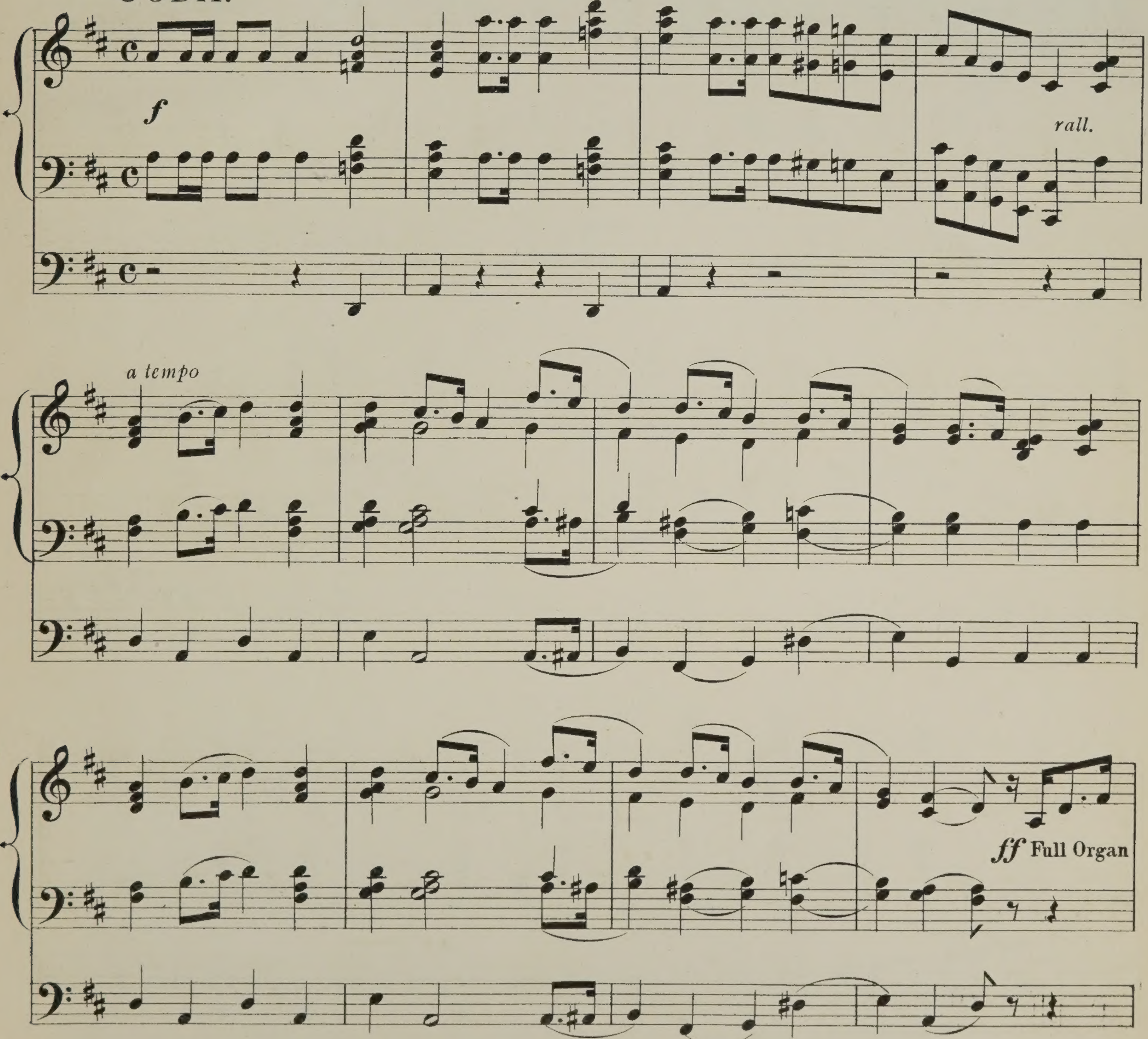

Gt.
Full.

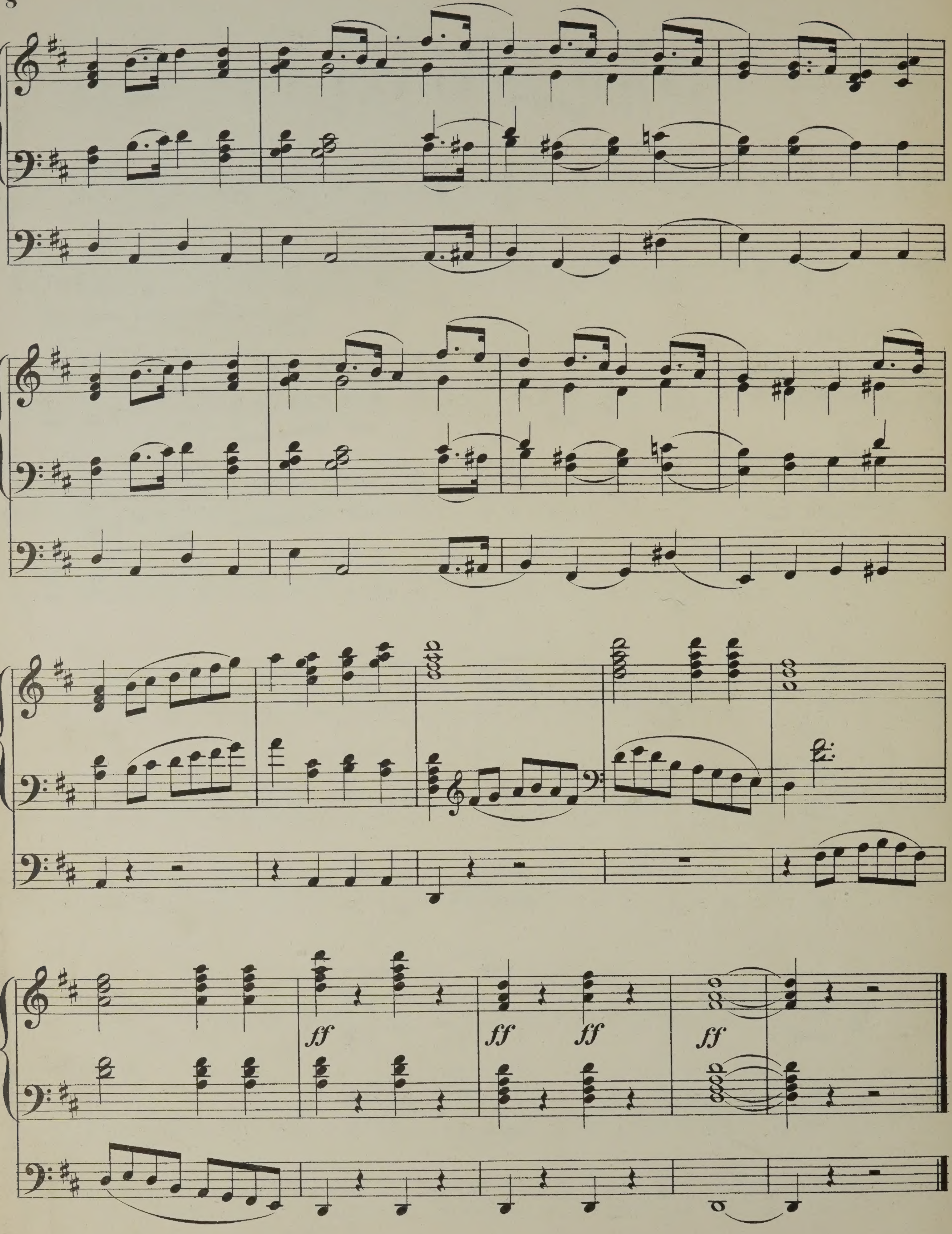

rall.
a tempo
reduce Great.



Repeat from commencement *ad lib.*, or go to Coda.

CODA.


f
rall.
a tempo
ff Full Organ


ff
ff
ff
ff